THAMES TELEVISION LTD.
BROOM ROAD.
TEDDINGTON. MIDDX.
(Tel: 977-3252)

C A M E R A   S C R I P T .

Prod. No. 35013
Running Time: 51.00"

VTR/THS/ 5422
+ Two Commercial Breaks.

CALLAN. (13)

"A MAN LIKE ME".
by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
WILLIAM PALMER

Directed and Produced by
REGINALD COLLIN

FILM LOCATION SHOOTING.
DAY SHOOT - FRIDAY 7th APRIL, 72.
NIGHT SHOOT - MONDAY/TUESDAY
10th and 11th April, 72.
NIGHT SHOOT - TUESDAY/WEDNESDAY
11th and 12th April, 72.

LOCATIONS: KINGSTON AREA.

CAMERA REHEARSALS: STUDIO ONE: TED.
20th and 21st April, 1972.
VTR INSERT "A" - RECORDED THURSDAY 20th APRIL, 72.

VTR RECORDING: STUDIO ONE: TED.
Friday 21st April, 1972.
15.15 - 19.15

EDITING: Tuesday 25th April, 1972.

DUBBING: Friday 28th April, 1972.

Prod. No. 35013. VTR/THS / 5422.

"CALLAN": A MAN LIKE ME.
(Vtr: 21st April, 1972.)

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Hunter	WILLIAM SQUIRE
Meres	ANTHONY VALENTINE
Richmond	T.P. McKENNA
Liz	LISA LANGDON
Snell	CLIFFORD ROSE
Bishop	GEOFFREY CHATER
Stafford	PAUL WILLIAMSON
Routledge	PETER SALLIS
Harris	ROBIN ELLIS
Caroline	BELINDA CARROLL
Deane	STEPHEN WHITTAKER
Mrs. Glover	GWEN NELSON

****

EXTRAS: CALLED FOR FRIDAY 21st APRIL, 1972.
TIME: 10.15 am.

1 Lady : INT. NEWSAGENT SCENE. (Audrey Searle - 866-8484)

1 Male: INT. NEWSAGENTS SCENE (passerby ext)(Fred Davis 670-5559)

1 Male: INT. HUNTER'S OFFICE (Hunter's agent) (Les Shannon 953-4219)

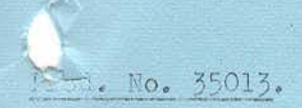
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Prod. No. 35013. VTR/THS/ 5422.

PRODUCTION AND TECHNICAL CREW.

P.M.	JOHN WAYNE
P.A.	RUTH PARKHILL
S.M.	BETTY CROWE
Make-up Sup:	JOAN HILLS
Costume Sup:	AMBREN GARLAND
Tech Sup:	JOHN EVELEIGH
Cameras:	JOHN WHITE-JONES
Sound:	PETER SAMPSON
Vision :	MARTIN PERRITT.
Racks:	JIM FERGUS-SMITH
Grams:	JULIAN FORD.
Lighting Dir.	H. RICHARDS.
Call Boy:	T.B.A.

****



STUDIO SCHEDULE.

THURSDAY 20th APRIL, 1972.

Camera Rehearsals	10.00 - 13.15
LUNCH BREAK	13.15 - 14.15
Camera Rehearsals	14.15 - 18.00
Line-up, Make-up, Wardobe	18.00 18.30
VTR RECORDING INSERT "A"	18.30 - 19.30

N.B. PLAYBACK OF FILM LOCATION INSERTS.
CUTTING COPY ONLY. 18.00 - 19.00. T/C.

FRIDAY 21st APRIL, 1972.

Line-up + Make-up:	09.30 - 10.30
DRESS REHEARSAL	10.30 - 13.30
Lunch Break	13.30 - 14.30
Line up check	14.30 - 15.15
VTR:	15.15 - 19.15
Tech clear	19.15 - 19.30
Tech Ops Supper	19.30 - 20.30

TECHNICAL FACILITIES.

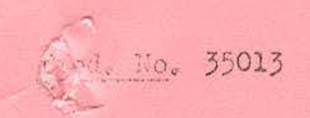
4 Pedestals. 1 Low Angle Dolly Cam. 5.
3 Booms + Mini Boom + Fish and Slung Mics as required.
Linked telephone: HUNTER'S OFFICE to LIZ'S OFFICE.
CAROLINE'S FLAT to HARRIS FLAT.
GRAMS: MUSIC. + Odd effect.
T/C: OPENING 35m SERIES FILM. (Titles supered over)
CAPTION SCANNER. (Opening Titles + End Credits)
SLIDE MACHINE (Act Breaks + End Production Slide)

NOTE: L.S. OF FILM : CALLAN WALKING INTO DISTANCE to be used as alternative ending with captions supered over it.

NOTE: T/C and LIGHTING DIRECTOR.

There will be a copy of SLATES 36 + 37. BARRELL SEQUENCE.
SLATES 63 + 64. END DEATH SCENE.

Available for lighting, make-up, wardobe, designer to use for checking to match SHOTS which are to be inserted in them
THESE SHOTS ARE THE VTR INSERT "A".



CALLAN: "A MAN LIKE ME".

RUNNING ORDER.

N.B. PLEASE NOTE THAT ALL FILM INSERTS ARE TO EDITED IN TO PRODUCTION AT LATER DATE. EXCEPT: I CLIP FOR END CREDITS TO BE SUPERED OVER.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
OPENING SERIES FILM: (FILM "K" and SOUND "A") + 3 CAPTIONS FOR SUPERING OVER FILM: (Titles)										S.O.F.
Sc. 1 HUNTER'S OFFICE.	DAY 1	Hunter Meres Liz o/v	1-2	1-4		2A	3A		5A	C.1.
Sc. 2 CORRIDOR HARRIS/ FLAT.	DAY 1'	Richmond Harris.	3	5	/TAPE RUN/	2B				Mini Boom. D.1.
Sc.3 HARRIS L/ROOM	DAY 1	Richmond Harris Caroline	3-5	6-22	1D		3B 3C	4A 4B	5A	C.2. B.1.
Sc.4 HARRIS CORRIDOR	DAY 1	Caroline Harris.	5	23		2B				D.1.
Sc. 4A HARRIS L/ROOM	DAY 1	Harris Richmond	5-7	24-37			3C	4B 4A		C.2. B.1.
Sc. 5 HUNTER'S OFFICE.	DAY 1	Hunter Meres Snell Callan	8-10	38-61	/TAPE RUN/ 1B	2A	3A	4D		C.1. D.1.
Sc.6 HARRIS D/ROOM.	DAY 2	Harris Richmond	10-11	62-70	/TAPE RUN/	2C	3B			A.1.
Sc.7 COMPUTER ROOM.	DAY 2	Hunter Snell Routledge	12-13	71-77	1E				5B	B.2.
Sc.7(a) FILM INSERT NO. 1. EXT NEWSAGENTS.	DAY 2	Harris.	13		/TAPE RUN/					S.O.F.
Sc.9 COMPUTER ROOM.	DAY 2	Hunter Snell Routledge	13-15	83-91	1E		3G		5B	B.2. FISH 1
Sc.8 NEWSPAPER SHOP.	DAY 2	Harris Mrs. Glover Deane.	16-17	78-82	/TAPE RUN/ 1F		3H			A.2.

/TAPE RUN/

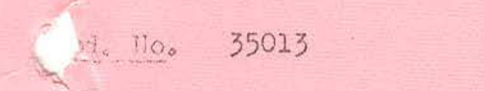


SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
FILM INSERT NO. 2. Sc. 10 EXT. STREET. PARKED TAXI.	DAY 2	Callan Lonely	18-21							.SO.F.
Sc. 11 HUNTER'S OFFICE.	DAY 2	Hunter Bishop	22-24	92-106	1B	2A		4D 4C		C.1. B.1.
Sc. 12 HARRIS L/ROOM.	DAY 2	Harris Richmond	24 25(a)	/TAPE RUN/ 107-115	LC 1D	2D	3B	4A		A.1. C.2.
FILM INSERT NO. 3. Sc. 12(a) EXT. STREET OUTSIDE NEWSAGENTS.	DAY 2	Callan	26	/TAPE RUN/						S.O.F.
Sc. 13 NEWSAGENTS.	DAY 2	Callan Mrs. Glover Deane	27028	116-123	1H 1F 1J		3J			A.2.
Sc. 14 HUNTER'S OFFICE	DAY 2	Hunter Stafford Liz o/v Meres Extra	29-31	/TAPE RUN/ 124-141	1B	2A	3A			C.1.
Sc. 15 LIZ'S OFFICE.	DAY 2	Liz Meres Callan Hunter o/v	31-32	142				4H		B.3.
Sc. 16 HUNTER'S OFFICE	DAY 2	Hunter Callan	32-33	143-150	1B	2A				C.1.
END OF PART ONE: SLIDE.										



SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
PART TWO: SLIDE.										
Sc. 17 HUNTER'S OFFICE.	DAY 2	Hunter Callan Snell Liz	34-38	150(a) to 177	1B	2A	3A			C.1.
FILM INSERT NO. 4. Sc. 18 EXT. STREET OUTSIDE HARRIS FLAT.	DAY 2	Meres	39		/TAPE RUN/					S.O.F.
Sc. 18A HARRIS L/ROOM.	DAY 2	Harris Richmond Meres.	40	178 to 183	1D	2B	3D	4J		A.1. B.1.
Sc.19 HARRIS CORRIDOR.	DAY 2	Meres Harris	40	184			3B			D.1.
FILM INSERT NO. 5. Sc. 20 EXT. BALCONY HARRIS FLAT.	DAY 2	Richmond	41		/TAPE RUN/					S.O.F.
Sc.21 HARRIS CORRIDOR.	DAY 2	Harris Meres.	42-45	185- 191	LC	2E	3D	4B 4C		D.1.
FILM INSERT NO. 6. Sc. 23 EXT. BALCONY HARRIS FLAT. + Sc.24 EXT. TAXI OUTSIDE HARRIS FLAT. + Sc.25 EXT. HARRIS FRONT DOOR AND STEPS. + Sc.26 EXT. TAXI OUTSIDE HARRIS FLAT.	DAY 2	Richmond Callan Lonely Meres Callan Lonely Callan Lonely.	46		/TAPE RUN/					S.O.F.
Sc.27/28 HARRIS L/ROOM.	DAY 2	Richmond Harris.	47-48	192-197	1C		3E	4B		A.1. B.1.

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
Sc.29 LIZ'S OFFICE.	DAY 2	Hunter Liz Meres Callan.	48	198				4A		B.3.
Sc.30 HUNTER'S OFFICE.	DAY 2	Hunter Meres Callan	48-49	199 to 207	1B	2A	3A			C.1.
					/TAPE RUN/					
SC. 31. CAROLINE'S FLAT. X CUT.	DAY 2	Caroline Callan Meres.	49-51	208 to 214			3K	4K		A.3.
Sc. 32 HARRIS L/ROOM.		Richmond Harris.				2F				B.1.
Sc. 33 CAROLINE'S FLAT.	DAY 2	Caroline Callan Meres	51-52	215 to 217			3K	4K		A.3.
Sc. 34 HARRIS L/ROOM. X CUT	DAY 2	Harris Richmond.	52-54	218 to 226		2F				B.1.
Sc. 35 CAROLINE'S FLAT.		Caroline Callan Meres.			1J		3K	4K		A.3.
					/TAPE RUN/					
Sc.36 HUNTER'S OFFICE.	DAY 2	Liz Hunter	54-55	277 to 233	1B		3A	4L		C.1.
Sc. 38 CAROLINE'S FLAT.	DAY 2	Caroline Harris Callan Meres.	56-57	234 to 244	1J		3L	4M		A.3.
					/TAPE RUN/.					



SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
FILM INSERT NO. 7. Sc. 39 EXT. ENTRANCE HARRIS FLAT. + Sc. 40 EXT. BALCONY HARRIS FLAT. + Sc. 41 EXT. STEPS TO HARRIS FRONT DOOR.	DAY 2	Harris Callan Meres. Richmond Harris Callan Meres.	58							S.O.F.
Sc.42 HARRIS HALL/ CORRIDOR.	DAY 2	Harris Callan Meres.	59	245 to 246	1K	2B				D.1.
Sc. 43 HARRIS L/ROOM.	DAY 2	Callan Meres	59	247				4J		B.1.
Sc. 44 HARRIS KITCHEN TO L/ROOM.	DAY 2	Callan Meres Harris.	59	248 to 249		2F	3E			FISH.
FILM INSERT NO. 7(A) Sc. 45 EXT. WINDOW LEDGE HARRIS FLAT.	DAY 2	Richmond	59(a)							S.O.F.
Sc. 46 HARRIS L/ROOM. X CUT. Sc. 46(a) HUNTER'S OFFICE.	DAY 2	Callan Meres Harris Hunter	59-61	250 to 258						S.O.F.
END OF PART TWO: SLIDE.										GRAMS

SCENE NO.	TIME	CHARACTERS	PAGE	SHOT	CAM.	CAM.	CAM.	CAM.	CAM.	SOUND.
PART THREE: SLIDE.			62							GRAMS.
Sc. 47 HARRIS L/ROOM.	NIGHT 2	Harris Meres	62-63	259 to 269			3B		5C	B.1.
FILM INSERT NO. 8. Sc. 48 - 56. EXT./INT. WAREHOUSE.	NIGHT 2	Callan Lonely Security Man Richmond	64-70		/TAPE RUN/					S.O.F.
Sc. 57 HARRIS L/ROOM.	NIGHT 2	Meres Harris.	71	270-271				4A	5C	B.1.
Sc. 58 HARRIS CORRIDOR.	NIGHT 2	Meres Hunter Stafford	71-72	272 to 273	1K		3M			D.1.
Sc. 58(a) HARRIS L/ROOM.	NIGHT 2	Meres Hunter Stafford Harris.	72	274				4J	5C	B.1.
FILM INSERT NO. 9. Sc. 59 - 67. INT./EXT WAREHOUSE	NIGHT 2	Callan Richmond Hunter Lonely Meres.	73-81		/TAPE RUN/					S.O.F.

END CREDITS: VERSION 1: FILM CLIP: L.S. CALLAN WALKING OUT OF WAREHOUSE.
+
CAPTIONS SUPERED OVER.

VERSION 2: CAPTIONS supered over BRICK WALL CAPTION ON FLOOR CAMERA.

T/C.	FADE UP: OPENING SERIES FILM: 35m (FILM K - SOUND A)	PART ONE.	S.O.F.
T/C.	SUPER CAPTION 1. THE RICHMOND FILE.		
T/C.	SUPER CAPTION 2. "A MAN LIKE ME".		
T/C	SUPER CAPTION 3. by JAMES MITCHELL.		
1.	MIX TO: 1(A) (LOW ANGLE DOLLY) L.A. CU FILE File goes down -reveal Hunter MCU L. F.G.	SC.1. HUNTER'S OFFICE (DAY 1) HUNTER IS WORKING THROUGH A FILE.	BOOM C. 1.
	KNOCK. Incl. Meres into shot R. b.g.	KNOCK AT DOOR. HUNTER: Yes? MERES: (ENTERING) HUNTER: Well? MERES: Same as all the others, sir. False alarm.	
	CRAB R FAST WITH HIM TO DESK. TRACK TO POS. B.	HUNTER: Damn. HE LOOKS AGAIN AT FILE.	
	INTERCOM BUZZES.	Yes?	
	CAMERA 2 CAMERA 3 MOVE INTO POS. A.'S	LIZ: (O/V) Mr. Bishop on the line, sir.	LIZ O/V. in office.
		HUNTER: Tell him I've gone out. Liz. He'll ask if we've found Richmond. Tell him no. HE SWITCHES OFF INTERCOM. LOOKS AGAIN AT FILE, SLAMS IT OUT OF THE WAY.	

Coming to 3 on Shot 2.

	Let Meres into 1. b.g.	HUNTER: We've tried every known safe-house, every known contact. I've told the free-lancers I'll pay fifty thousand pounds. And what have we got? Not a squeak. Not a whisper.
		MERES: Maybe he's already got away, sir.
2.	3(A) CU Hunter.	HUNTER: No. Not this time. I've plugged every bolt hole.
		MERES: The Russian Embassy -
		HUNTER: The last place he'd try. He couldn't even phone them without us knowing. And he knows that. No..he's out there. Waiting for a chance to make a break.
3.	2(A) MCU Meres.	MERES: He'll make a mistake somewhere.
4.	3(A) A/B PAN HIM L TO TIGHT 2s with Meres. Hunter l. Fr. Meres. R. Fr. Let Hunter go HOLD ON MERES.	HUNTER: Will he, Meres? People like Richmond don't make mistakes. They just become more dangerous.

TAPE RUN:
CAMERA 1 to POS. C. - L/ROOM.
CAMERA 2 to POS. B. - CORRIDOR - HARRIS'.
CAMERA 3 to POS. B. - L/ROOM.
CAMERA 4 to POS. A. - L/ROOM.

BOOM MINI D. 1. - CORRIDOR.
BOOM B. to Pos. 1 - L/ROOM.
BOOM C. to Pos. 2 - L/ROOM.

ARTISTES.
Richmond
Harris.
Caroline.

---

5. 2(B)

CU DOOR
it opens to see
Richmond in
CU.

SC. 2 . INT. CORRIDOR TO HARRIS'S FLAT. (DAY 1)

MINI BOOM.
D.1.

ZOOM BACK TO
HOLD 2s
with Harris.

KNOCK. RICHMOND AT DOOR. HARRIS OPENS IT.

RICHMOND: Mr. Harris?

HARRIS: Yes.

RICHMOND: May I come in?

HARRIS: What do you want?

RICHMOND: It's all right, Mr. Harris. I am an old friend.

HARRIS: What is this? A Joke?

RICHMOND: We have a mutual acquaintance. You made an arrangement with him. In 1966.

HARRIS: I don't know what you're talking about.

Let them come
fwd on cut
of Fr. L.

RICHMOND: An arrangement in case of emergencies. Let us go inside. (HE GOES PAST HARRIS)

HARRIS: No. Wait ......

6. 1(C)

L/A
Caroline R . f.g.
Richmond c. b.g.
Harris l. b.g.

Sc.3. INT. LIVING ROOM/HARRIS' FLAT (DAY 1)

BOOM C. 2.
BOOM B.1.

RICHMOND: Oh, I'm sorry. I didn't know you had company.

CAROLINE: Hello.

HARRIS: A friend.

7. 4(A)
MCU Richmond.

RICHMOND: An old friend. Peter and I have known each other a long time, haven't we, Peter?

8. 3(B)
MCU Harris.

HARRIS: NODS.

9. 1(C)
A/B

4 POS. B.
L/ROOM.

RICHMOND: He obviously isn't going to introduce us, and I don't blame him.

CAROLINE: Hullo.

10. 4(B)
CU Caroline. 1 POS D L/ROOM.

RICHMOND: He's a very lucky man.

11. 3(B)
2s
Caroline R.
Richmond l. b.g.

Peter and I belong to the same club. He must bring you along some time on ladies night.

12. 4(B) (he turns)
MCU Richmond.
HOLD HIM TO
2s
with Harris
R. b.g.

CAROLINE: You didn't tell me you were expecting anyone.

HARRIS: I - I had forgotten.

13. 1(D)
MCU Caroline.

RICHMOND: It's my fault. It's a deal Peter and I are involved in.

14. 3(B)
MCU Harris. 1 POS. C. L/ROOM.

Isn't it maddening how business always seems to come before pleasure?

15. 4(B)
A/B

16. 3(B)
MCU Richmond.

CAROLINE: I used to think that once- then I realised if there wasn't any business none of us could afford pleasure, could we?

17. 4(B)
2s
Richmond l. f.g.
Caroline R. b.g.

18. 3(B)
A/B

RICHMOND: What a marvellous realist you are, Miss .....

19. 4(B)
MCU Caroline.

			CAROLINE: Lane. Caroline Lane. Will it take long?	
20.	1(C)	MCU Harris.	HARRIS: I don't know.	
21.	3(B)	MCU Richmond. (closer shot)	RICHMOND: Hours, I'm afraid.	
22.	4(B)	A/B She rises. 3 POS.C. L/ROOM. PAN HER L TO 2s with Harris. They exit 1 to hall.	CAROLINE: Oh shall I go then? (RISES) Give me a call. (SHE STARTS TO LEAVE) HARRIS: No..wait.	
23.	2(B)	L.S. Hall. ZOOM WITH THEM TO CU as they kiss.	Sc.4. INT. HARRIS' CORRIDOR(DAY 1). HARRIS: Bye darling. I'll call as soon as I'm free. HE WALKS TO THE DOOR WITH HER. AT THE DOOR, SHE TURNS TO HARRIS.	BOOM D. 1.
		Let Caroline go. HOLD HARRIS - THEN LET HIM GO L.	CAROLINE: Soon? HARRIS: I'll phone you.	
24.	3(C)	MCU Harris. PAN HIM L TO 2s with Richmond at window.	SC. 4(A). LIVING ROOM. (DAY 1) HARRIS SHUTS THE DOOR. TURNS TO RICHMOND. HARRIS: What the devil do you think you are doing? RICHMOND: She's very nice. What does she do ?	BOOM C. 2. BOOM B. 1.
25.	4(B)	2s Rich. l. f.g. Harris R. b.g.	HARRIS: Well, she's hoping to be an actress. She's a model. Very successful too. Who are you?	

PAN R WITH RICHMOND.

RICHMOND: You can call me Richmond.

26. 3(C)
2s
thru'
l. f.g.
Harris R. b.g.

HARRIS: Who sent you here?

RICHMOND: Your instructions are quite clear. You would be contacted in an emergency. I have now contacted you.

4 PCS. A.
L/ROOM.

HARRIS: I don't want any part of it.

27. 4(A)
MCU Richmond.

RICHMOND: I'm afraid you have no choice. I'm sure you remember the note you signed. And we have a photo of you taking the money. At the Albert Memorial, wasn't it?

28. 3(C)
MCU Harris.

HARRIS: Suppose I tell the police?

29. 4(A)
A/B

RICHMOND: Whatever happened to me, you'd get at least 14 years under the Official Secrets Act. My friends would see to that.

30. 3(C)
A/B

HARRIS: What am I supposed to do?

31. 4(A)
A/B
PAN HIM TO SOFA.

RICHMOND: Nothing at all. Just put me up for a few days.

32. 3(C)
MS Harris.
CRAB L TO 2s
with Richmond.

HARRIS: What have you done?

Let Rich. cross Fr.
to R. f.g.

RICHMOND: You really must remember not to ask unnecessary questions. (BEAT) What size shirts do you take?

HARRIS: You haven't killed anyone, have you?

33. 4(C)
MCU Richmond.

RICHMOND: There you go again. What did you say your shirt size is?

34. 3(C)
MCU Harris.

HARRIS: Sixteen ...what the hell's that...

35. 4(C)
MCU Richmond.

RICHMOND: Good. I hope the sleeve length is right, then you don't have to buy me any new ones. But I shall need underclothes and some pyjamas. You'll forgive me, I know. I'm rather particular about things like that.

36. 3(C)
2s
Richmond R. f.g.
Harris l. b.g.

HARRIS: You really are going to stay here.....

CRAB TO HOLD
richmond at f.g.
Harris R. b.g.

RICHMOND: Ten thousand pounds is a lot of money, Peter. It was worth even more in 1966. Now you've got to earn it.

4 POS. C.
L/ROOM.

HARRIS: I'm not traitor, you know.

37. 4(C)
CU Richmond.

RICHMOND: Of course not.

TAPE RUN. CAMERA 1 to POS. B. CHANGE FROM DOLLY TO PEDESTAL: HUNTER'S
CAMERA 2 to POS. A. - HUNTERS
CAMERA 3 to POS. A. - HUNTERS
CAMERA 4 to POS. D. - HUNTERS.

BOOM C. to Pos. 1. - HUNTERS.
BOOM D. to Pos. 1.

ARTISTES:
CALLAN
HUNTER
MERES
SNELL.

SOUND.

38. 4(D)
MCU Callan.

SC. 5. HUNTER'S OFFICE (DAY 1)

BOOM C. 1.
BOOM D. 1.

39. 3(A)
2s Hunter l. f.g.
Meres R. b.g.

HUNTER: Well, I think he's in London.

40. 2(A)
MCU Snell.

MERES: London, sir?

41. 3(A)
A/B
But tighter on Hunter.

HUNTER: 12 million people, that's why. It's easier to get lost.

42. 4(D)
A/B

CALLAN: And there are Russian ships in the docks, and Russian planes at the airport, and Russian friends all over the place.

43. 1(B) (PEDESTAL)
MCU Hunter

HUNTER: Exactly.

PAN HIM L
BUT HOLD ON MERES.

MERES: We'll have to do a lot of checking... records, files, suspects....

44. 3(A)
MCU Snell.

SNELL: I have a suggestion, sir.

PAN HIM TO DESK
and 3 shot
with Callan and
Hunter.

HUNTER: Yes?

SNELL: Finding a needle in a haystack is really a matter of eliminating all possibilities. except one. Whatever is hay can be discarded at once. The metals remaining can be sorted and classified, and the search concentrated on ferrous metal only.

45. 1(B)
MCU Snell.

A needle among fifty million other objects is invisible. But among five - or even ten - it's immediately apparent.

46. 3(A)
MCU Hunter.

HUNTER: Snell, I've had a terrible day so far. If you're going to make it worse.

47. 1(B)
AEB Snell.

SNELL: I was about to suggest, sir, that we use a computer.

48. 2(A)
MCU Meres.

49. 3(A)
2s
Snell l. f.g.
Hunter R. b.g.

HUNTER: And ask it where Richmond is, I suppose?

SNELL: Exactly.

HUNTER: On what information?

50. 1(B) A/B Snell.

SNELL: We have great deal in our archives. Suspects, sympathisers, records on possible sleepers, files, cross indexes. Callan's talks and my interrogation of him.

51. 3(A) MCU Callan.

But Meres is right. It would take a lot of

52. 1(B) A/B Snell.

checking.

53. 2(A) MCU Meres.

CALLAN: Days, maybe weeks.

54. 3(A) MCU Callan.

SNELL: So we programme the computer to sort it all out.

55. 4(D) 2s Snell l. f.g. Hunter R. b.g.

HUNTER: I'm not sure....

SNELL: We tell it the names in our files. All the names. Not just subjects, but contacts,

56. 1(B) A/B Snell.

witnesses, everybody they ever knew, anybody who has come to our notice. The computer cross checks that.

HUNTER: And?

57. 2(A) MCU Callan. PAN HIM L TO 2s with Snell.

CALLAN: We might come up with a short list of people likely to help Richmond?

SNELL: We have a good chance.

CALLAN: How long will it take?

SNELL: A good team can programme it in a day.

58. 1(B) MCU Meres.

		MERES: When I was in Washington, sir. The FBK computer could come up with half a dozen suspects out of millions in six seconds.
59.	2()A) MCU Hunter.	HUNTER: I never did like American methods.
60.	1(B) MCU Snell	SNELL: But they work sometimes, sir.
61.	2(A) A/B	HUNTER: All right, I'll set it up. (HE GOES OT OUTER OFFICE)
	CRAB R TO HOLD HUNTER RISING AND GOING L TO DOOR.	CALLAN: Have you ever had the feeling that human beings are becoming redundant?
	HOLD GROUP F.G. PUSH IN TO CU CALLAN.	

TAPE RUN:

CAMERA 1 to POS. E. - COMPUTER
CAMERA 2 to POS. C. - HARRIS DINING ROOM.
CAMERA 3 to POS. B. - HARRIS DINING ROOM.
CAMERA 4 to POS. E. - CHANGE TO LOW DOLLY - COMPUTER

BOOM A. to Pos. 1. - D/ROOM.
BOOM B. to Pos. 2 - COMPUTER.

ARTISTES:
Harris
Richmond.

Routledge
Hunter
Snell.

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62. 3(B)
MCU Richmond and paper.

SC. 6: HARRIS DINING ROOM (DAY 2) BOOM A. 1.

HARRIS AND RICHMOND FINISHING BREAKFAST.

See Harris enter between two.
Hold 2s.

RICHMOND: I think it's time for you to go out.

HARRIS: You said I couldn't. I've told Carline I've got a cold.

RICHMOND: Your cold is better now.

HARRIS: How long are you going to stay here? What are you waiting for?

RICHMOND: Go and take a walk. The air will do you good.

HARRIS: After you've gone, what happens to me?

PAN RICHMOND R. TO COUNTER AND PUSH IN.

RICHMOND: You go back to sleep, Mr. Harris. Until we need to wake you again.

63. 2(C) /
MCU Harris.

		HARRIS: You can't keep on blackmailing me.
		RICHMOND IGNORES HIM.
		RICHMOND: While you're out, I'd like you to do a small errand for me.
		HARRIS: I'm not going to break the law for you. /
64	3(B) MCU Richmond.	
65.	2(C) MS Harris. HOLD HIS SIT.	RICHMOND: Of course not./I only want you to go to a shop that sells Continental papers
65.	3(B) A/B	and get me a magazine./ It's Russian.
	P/BACK WITH RICHMOND to TIGHT 2s with Harris.	HARRIS: What magazine?
	Richmond sits R. of f.g. Harris l. b.g.	RICHMOND: It's called Krokodile. It's a humorous publication. This week's issue should be on sale in London today.
		HARRIS: You're not English, are you? /
67	2(C) MCU Richmond.	
		RICHMOND: You can be very tiresome, Mr. Harris. Just bring me back the magazine. I need a little light reading. /
68	3(B) A/B	
		HARRIS: I've got plenty to read here.
		RICHMOND: The jokes in Krokodile are awful. I am a connoisseur of awful jokes. It's one of my weaknesses.
		HARRIS: What happens if anybody calls while I'm gone? /
69.	2(C) CU Richmond.	
		RICHMOND: I shall ignore them. Unless, of course, it's the charming Miss Lane. /
70.	3(B) CU Harris.	

71. 4(E) (LOW ANGLE DOLLY)
L.A. L.S. SET.
See Hunter, Snell and Routledge enter.

SC.7. INT. COMPUTER ROOM. DAY. 2 BOOM B. 2.

HUNTER WITH ROUTLEDGE. THE COMPUTER, HUGE AND OMINOUS, IS HUMMING.

ROUTLEDGE: You don't smoke, do you?

HUNTER: Certainly not.

ROUTLEDGE: Please don't. It can cause her to have a breakdown. She's allergic to tobacco.

PAN L. TO L/A GROUP AT DESK.

HUNTER: I'm sorry to land you with such a rush job, but we're working against time.

ROUTLEDGE: MOD made it very clear that you had top priority. Actually, I can't recall dealing with your section before.

HUNTER: We tend to work on a more individualistic basis. /

72. 1(E)
MCU Routledge.

ROUTLEDGE: Then they find that Edna can do in half an hour what it takes them three months to work out, and they change their tune. /

73. 4(E)
L/A
Close 2s
Hunter l. f.g.
Snell R. b.g.

HUNTER: The only experience I have of computers are my bank statements. They don't inspire confidence, I'm afraid. /

74. 1(E)
A/B Routledge

Coming to 4 on Shot 75.

ROUTLEDGE: I'm glad to say the government doesn't share your

75. 4(E) GROUP SHOT. — scepticism./Edna has worked out the British entry into Europe down

76. 1(E) A/B Routledge. — to the last tone of coal,/- and it only took her four days. Shall

77. 4(E) A/B — we start?/

See Snell come forward with papers.

SNELL: I've broken the information down into several sub-headings - male and female - that sort of thing.

TAPE RUN: CAMERA 1 STAY ON POS. E.
CAMERA 3 to POS. G. - COMPUTER
CAMERA 4 to POS. F. - COMPUTER.
BOOM B. to Pos. 2.
FISH L. - COMPUTER.
ARTISTES: A/B COMPUTER ROOM.

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83 1(E)
3s
Snell R. f.g.
Hunter, Routledge
l. b.g.

Sc. 9. COMPUTER ROOM (DAY 2) — BOOM B. 2. FISH POLE 1.

HUNTER: Why do you call it Edna?

ROUTLEDGE: Electronic Distributed Numbers Assessor - EDNA./

84. 3(G)
2s
Routledge l. f.g.
Hunter R. b.g.

HUNTER: Of course you know all the material you're feeding into her is highly secret ....

ROUTLEDGE: She's no security risk, I promise you.

HUNTER: How long will it take?/

85. 4(F)
MCU Routledge.

ROUTLEDGE: She's already programmed with the information you supplied.

TAPE RUN. CLEAR: CAMERA 3 and CAMERA 1.
+
MACHINE IF POSSIBLE.

---

86. 1(E)
CU MACHINE.

THEY WATCH AS EDNA FULFILS HER FUNCTION.

87 4(F)
MCU Routledge.

ROUTLEDGE: I'll get these teleprinted.

P/BACK TO 2s AND CRAB L TO HOLD 3s with Snell and machine.

HE MOVES TO THE COMPUTER.

HUNTER: They mustn't go out of your hands.

P/B TO DESK HOLD 3s.

ROUTLEDGE: They won't.

HUNTER: (PAUSE) ......
How many names have we got?

ROUTLEDGE: It looks like nine.

HUNTER: Will that mahcine remember them?

ROUTLEDGE: Edna remembers everything I allow her to remember.

HUNTER: And how much is that?

88. 1(E)
CU Routledge.

ROUTLEDGE: Not a thing.

HUNTER: Never?

89 4(F)
CU Key.

3 REPOS INTO POS. F ON SHOT 89.

Coming to 1 on Shot 90.

90. 1(E)
MCU Routledge.

P/BACK AND CRAB R to see the group go.
DEPRESS TO BOTTOM DOLLY.

ROUTLEDGE: Never./I don't want you on my back ....come on. We'll get this teleprinted. (THEY MOVE) /You forgot the magic word.

91. 3(F)
3s
Routledge l. f.g.
Hunter R. b.g.
Snell c.

PUSH INTO HUNTER.

HUNTER: Magic?

ROUTLEDGE: You're supposed to say thank you. Edna is very formal.

TAPE RUN: CAMERA 1 to POS. F. - NEWSPAPER SHOP.
CAMERA 3 to POS. H.

BOOM A. to Pos. 2. - NEWSPAPER SHOP.

NOTE: HARRIS 's entrance to shop direct FILM INSERT NO. 1. CONTINUITY. His umbrella is wet - his shoes wet. Little rain on clothes.

NOTE 2: CAMERA 4 OFF LOW ANGLE AND ONTO PEDESTAL.

ARTISTES:
Mrs. Glover
Deane
Harris
Lady Extra.

Coming to 1 on Shot 78.

Sc. 7(a). EXT. NEWSAGENT SHOP.
STREET TO ENTRANCE OF SHOP. (DAY)

HARRIS WALKS UP STREET. CARRYING UMBRELLA. IT IS RAINING. HE GOES INTO NEWSAGENTS.

78. 1(F) WARDROBE.
2s
Mrs. G. and lady extra.
Film Cont. Harris. + Wet umbrella.

SC.8. INT. NEWSPAPER SHOP. DAY. BOOM A. 2.

See Harris enter.
CRAB L WITH HIM to 2s with Deane
LADY EXTRA.
PAN HIM BACK TO O/S WITH MRS. G.

THIS IS A LEFT WING "AGITPROP" TYPE BOOKSHOP SELLING RADICAL AND LEFT WING PUBLICATIONS AND UNDERGROUND LITERATURE. POSTERS OF ANGELA DAVIS, CHE, AND WOMEN'S LIB. CHINESE, RUSSIAN, AND SIMILAR MAGAZINES ON DISPLAY.

HARRIS WAITS AS A CUSTOMER IS SERVED BY MRS. GLOVER, —

MRS. GLOVER: Yes sir?

HARRIS: What Russian papers have you got?

MRS. GLOVER: Pravda, Trud, Isvetisia. Or do you want the English language ones? There is Soviet Culture, and Soviet Sportswoman, over there, by the Malcolm X shelf.

GO WITH HARRIS AND PUSH IN TO MCU.

HARRIS: Actually, it's called Krokodile.

79. 3(H)
2s
Mrs. G. l. f.g.
Harris R. b.g.

MRS GLOVER: Oh?

HARRIS: It's a funny paper. I'm told.

CRAB L TO HOLD O/S 2s
Fav. Harris.

MRS. GLOVER: No sir - I'm sorry. We don't have it.

Let Deane enter left Fr.

HARRIS: I have tried everywhere in Charing Cross Road and they didn't have it either - where do you think.... I could get it?

Coming to 1 on Shot 80.

DEANE: I think you mean this one.

80. 1(F)
MCU Deane.

PASSES PAPER TO HARRIS .

HARRIS: Is it the latest? one?

81. 3(H)

DEANE: This week's.

82. 1(F)
3s
Deane l. b.g.
Mrs. G. c. f.g.
Harris R. b.g.

MRS. GLOVER: You are luc y, I didn't even know we carried it. Fifteen pence please.

HARRIS: PAYS HER.

MRS. GLOVER: Is it really funny?

HARRIS: I don't know. I mean, it's for a friend.

MRS. GLOVER: Lucky to get it. I can't r call anybody asking for it before. Maybe I could put it on order for you, sir. To make sure.

HARRIS: Thank you. I'll let you know.

MRS. G: Oh, he's forgotten his change.

TAPE RUN. CAMERA 1 to POS. B. - HUNTERS
CAMERA 2 to POS. A. - HUNTERS
CAMERA 4 to POS. D. - HUNTERS.

BOOM C. to Pos. 1. - HUNTERS.
BOOM B. to Pos. 1

NOTE: FILM INSERT NO. 2. SC. 10. EXT. TAXI.
No continuity in and out of Studio.

ARTISTES:
Hunter
Bishop.

SC. 10. EXT. STREET. LONELY'S TAXI PARKED IN STREET. (DAY).

LONELY IS SITTING THE DRIVER'S COMPARTMENT OF HIS TAXI. HE IS READING THE BACK PAGE OF THE PERSONAL COLUMNS IN "THE TIMES". IT INVOLVES SUPERHUMAN CONCENTRATION ON HIS PART. SOMETIMES HE HAS TO SPELL OUT A WORD TO HIMSELF INAUDIABLE.

CALLAN APPEARS. LONELY IS ENGROSSED AND DOES NOT NOT NOTICE HIM. CALLAN STANDS BY THE DRIVER'S COMPARTMENT. HE TAPS ON THE TAXI.

CALLAN: Shop.

LONELY:(DROPS THE TIMES.) Mr. Callan.

CALLAN: Who did you expect? The Aga Khan?

LONELY: I was reading the Times.

LONELY: Very interesting paper, the Times, Mr. Callan. A geezer left it in the cab. You should read it sometimes.

CALLAN: Since when could you read?

LONELY IS HURT.

LONELY: I got taught, don't you remember? In the Scrubs. That solicitor what was doing five years. He ran a class. I was his best pupil.

CALLAN: I can imagine.

HE OPENS THE DOOR OF THE CAB TO GET IN.

CALLAN: Come on, I haven't got all day.

LONELY IS STILL PREOCCUPIED WITH SOMETHING IN THE TIMES.

LONELY: Mr. Callan.

CALLAN GETS INTO THE CAB.

INT. CAB. DAY.

CALLAN: Get moving will you.

LONELY: It doesn't make sense.

HE IS TRYING TO PUZZLE OUT.

CALLAN: For God's sake, put that paper away.

LONELY: (READING PAINFULLY): It says here "Trevor. Meet me Peter Pan 5 p.m. Tuesday. St. George." What's that supposed to mean, Mr. Callan?

CALLAN: Here, give me.

LONELY HANDS HIM THE PAPER THROUGH THE WINDOW. CALLAN TAKES ONE LOOK. THEN:

CALLAN: It's an ad. Lonely.

LONELY: What's it advertize then?

CALLAN: They're personal ads. This used to be called the agony column.

LONELY: What for?

CALLAN: Well, for instance, people who didn't know how to get in touch with each other...or who didn't want to let anybody else know...

LONELY: Funny way of doing it. I mean, if you want to keep something secret...

BUT CALLAN IS ALREADY WAY AHEAD, THE IDEA HAS STRUCK HIM SUDDENLY.

CALLAN: First stop Charing Cross.

LONELY STARTS THE ENGINE UP.

92. 2(A)
MCU Bishop.

93. 1(B)
2s
Hunter l. b.g.
Bishop R. f.g.

SC.11 HUNTER'S OFFICE (DAY)　　BOOM C. 1.
BOOM B. 1.

BISHOP AND HUNTER SEATED AT DESKS.

HUNTER: They're the nine names.

94. 2(A)
A/B TIGHTER.

BISHOP: What's this?

95. 4(D)
CU Hunter.

HUNTER: I'll deal with that.

BISHOP: I suppose I should like this computer stuff.

HUNTER: The names make sense.

96. 2(A)
A/B

BISHOP: Do they?

97. 4(D)
A/B

HUNTER: Eseentially. We're looking for a sleeper. Richmond wouldn't go to a known suspect for help. He'd try somebody they set up long ago, just for such an emergency.

98 1(B)
A/B 2s

BISHOP: And you think one of these...

4 POS. G.
HUNTERS'

HUNTER: Could be the sleeper we are looking for.

99. 2(A)
MCU Bishop.

BISHOP: Dr. Frederick Garner, Lecturer in sociology, Birkenhead Technical College?

100. 4(G)
MCU Hunter.

HUNTER: Never had anything on him, actually. But he did get his name noted. The Cuba anti-imperialist world convention, '65. / He was one of the, er, delegates.

101. 2(A)
A/B Bishop.

BISHOP: Ah. (BEAT) Jennifer Brady, winner of the Dostoevsky Short Story Prize? Why her? /

102. 1(B)
A/B 2s

HUNTER: Green sheet.

BISHOP: Interesting. Where does she live now?

Let Hunter come to cam.
CRAB L TO HOLD 2s

HUNTER: Macclesfield.

BISHOP CONTINUES READING THE LIST.

BISHOP: O'Connor. Mason.Harris. None of these names mean much to me.

HUNTER: Exactly. But the computer has found a common denominator for all nine.

BISHOP: That being?

HUNTER: That none of them are important enough to have interested us before.Though all of them are important enough for their names to be known.

BISHOP: They're all over the place. And time is short. / Do you want me to draft in any extra man power? /

103. 4(G)
CU Bishop.

104. 2(A)
CU Hunter.

	PAN WITH HIM TO 2s with Bishop.	HUNTER: I don't think so. .... Richmond belongs to us. And we will get him.
105.	4(G) A/B Bishop.	BISHOP: I hope so. I do hope so.
106.	2(A) CU Hunter.	HE ISN'T SMILING.

TAPE RUN: CAMERA 1G: CAMERA 2D: CAMERA 3B; CAMERA 4A: HARRIS L/ROOM. BOOM A. to Pos. L. - BOOM C. to Pos. 2 -

107.	2(D) CU Krokodile.	SC. 12 . HARRIS' LIVING ROOM (DAY2) — BOOM A. 1. BOOM C. 2.
	EASE TO MCU RICHMOND.	RICHMOND IS READING KROKODILE. HARRIS SITS NERVOUSLY .
	P/BACK TO 2s with Harris.	HARRIS: That's the only copy I could get.
		RICHMOND IGNORES HIM,
		HARRIS: I hope it's what you wanted. (BEAT) I thought the political cartoons are very nasty. Especially that one of Nixon.
		RICHMOND: I'm sure Punch is more your cup of tea.
		HARRIS: What's so interesting about it, anyway?
		RICHMOND: Well, just listen. Woman to night watchman: I thought you said you were a good Communist. Night watchman: I am. Woman: But you keep saying you see nocturnal spirits. Watchman: So I do. I'm a night watchman in a dockside vodka depot.
108.	1(G) MCU Harris.	HARRIS LOOKS BLANK.
109.	4(A) CU Richmond.	

RICHMOND: Spirits. He keeps seeing spirits. And he works in a vodka depot. Get it?

110. 1(G)
MCU Harris
Let him leave shot.

HARRIS: God, it's awful. Is that Russian humour?

111. 2(D)(RIGHT) (H. rise)
MCU O/S RICHMOND
Let Harris enter R.
(avoid shooting off on R.)

RICHMOND: I think it is so awful it is beautiful.

HARRIS: Well, you can keep it.

112. 4(A)
MCU Richmond.

RICHMOND: Did you get to the bank?

1 POS. D.
L/ROOM.

HARRIS: Yes. A hundred pounds.

RICHMOND: Good. You'll get it back.

HARRIS: If it gets you on your way, it's cheap at the price.

113. 3(B)
MS Harris in Kitchen door.

RICHMOND: My dear friend, we always pay our debts.

PAN HIM
L AND CRAB R TO
2s
with Richmond.

RICHMOND: Oh, by the way, I shall need another newspaper...

P/BACK HOLDING
HARRIS and letting
Richmond re-enter
Fr. L.

THE PHONE RINGS.

HARRIS: Do I answer it?

RICHMOND: Of course.

HARRIS: How's my cold?

RICHMOND: Better...but no late nights.

HARRIS: (PICKING UP PHONE)
Yes? Oh, hello..... /

114. 1(D)
MCU Harris.
Caroline ....much better darling, thank you.

NOTE: Is Run needed for Boom this shot.

115. 3(B) /
MCU Richmond.

STOP TAPE: CAMERA 1 to POS. H: NEWSAGENTS.
CAMERA 3 to POS. J: NEWSAGENTS.

BOOM A. to Pos. 2.: NEWSAGENTS.

ARTISTES:
Callan
Mrs. Glover
Deane.

NOTE: CALLAN'S ENTRANCE TO NEWSAGENTS DIRECT CONTINUITY WITH FILM INSERT NO. 3.
He carries clip-board L. hand
Pencil R. hand.
Scarf and coat on.

FILM INSERT NO. 3.
To be edited in at
later date.

S.O.F.

SC.12(a). EXT. STREET -
ENTRANCE TO NEWSAGENTS. (DAY)

CALLAN DRAWS UP IN TAXI OUTSIDE NEWSAGENTS. HE GETS OUT AND GOES INTO NEWSAGENTS. CARRYING A CLIP-BOARD IN LEFT HAND AND PENCIL IN RIGHT HAND.

116. 1(H) CALLAN WARDROBE
L.S. SET.
Mrs. G. r. f.g. Cont.
Callan c. b.g. Film.
+
Let him come to l. f.g. Clip board + pencil.

SC.13. INT. NEWSAGENTS (DAY) BOOM A. 2.

CALLAN COMES IN CARRYING CLIP-BOARD AND PENCIL. HE GOES TO MRS. GLOVER.

CALLAN: Good morning.

MRS. GLOVER: Good morning.

CALLAN: My name's Tucker. I'm from Journals and Magazine Distribution.

GO WITH MRS. G. LOSE CALLAN - THEN PAN L TO LET HIM - into 2s
Callan R. f.g.
Mrs. G. l. b.g.

MRS. GLOVER: We're not buying dear. We got more than we can sell as it is.

CALLAN: No, no. I'm not selling. It's just a consumer smpling survey.

MRS. GLOVER: Oh yes?

117. 3(J)
MCU Callan.

CALLAN: New subscribers to foreign magazines - specialist stuff, that sort of thing.

1 POS. F.
/ NEWSAGENTS. /

118. 1(F)
LOOSE 2s

Let Deane enter to centre.

DEANE: (CROSSING IN TO COUNTER) You don't mean porn, do you? We're not interested. Never have been.

CALLAN: No, of course not. We only do progressive stuff.

DEANE: Oh yes?

119. 3(J)
A/B

CALLAN: You know, radical public tions. From abroad, Russian, Cezch, maybe Italian, Polish.......

1 POS. J.
/NEWSAGENTS./

120. 1(J)
2s
Mrs. G. and Deane.

MRS. G: A little casual trade in them. Most people here are regulars.

PAN L WITH DEANE CRABBING L. TO HOLD CALLAN.

CALLAN: It's all standing orders?

GO RIGHT WITH CALLAN TO 2s Deane-let Callan come to l. Fr.

DEANE: That's right. Four Pravdas, three Izsvetsias, one Trud, one Literary Gazette.

THEN GO L WITH HIM TO 2s with Mrs. G.

CALLAN: Old subscribers?

MRS. GLOVER: Years, and years.

CALLAN: And that's all?

MRS. GLOVER: That's the lot.

LOOSEN TO 3s as Deane enters Fr.

DEANE: Sometimes you get passing trade, but it's very rare. Like that bloke who forgot his change. He was looking for this week's Krokodile. /

121. 3(J) CU Callan.

He was an exception.

CALLAN: Krokodile? /

122. 1(J) A/B 3s

MRS. GLOVER: The one with cartoons, love. No demand for it.

DEANE: He was lucky we got one. Said he'd been searching all over Charing Cross Road for it.

MRS. GLOVER: Said he was getting it for a friend didn't he? /

123. 3(J) A/B

CALLAN: What sort of person was he?

TAPE RUN: CAMERA 1B; CAMERA 2A: CAMERA 2A: HUNTER'S OFFICE.
CAMERA 4H: LIZ'S OFFICE.
BOOM C. to Pos. L. HUNTER'S
BOOM B. to Pos. 3. LIZ'S OFFICE.

124. 3(A)
O/S 2s
Extra and
Hunter R. b.g.

SC.14. HUNTER'S OFFICE. (DAY). BOOM C. 1.

ONE OF HUNTER'S MEN (EXTRA) IS JUST LEAVING, WITH ONE OF THE NINE FILES UNDER HIS ARM.

HUNTER: That's all. /

125. 1(B)
O/S 2s
Hunter R. f.g.

HUNTER PICKS UP ANOTHER FILE, SCANS IT QUICKLY . THEN PRESSES HIS BUZZER.

HUNTER: Stafford next.

STAFFORD: ENTERS.

HUNTER: You know the situation.

STAFFORD: Yes, sir. /

126. 3(A)
MCU Hunter.

HUNTER: We're following nine long shots. This is your man. (HANDS HIM FILE) /

127. 1(B)
A/B

STAFFORD: Not much on this one.

HUNTER: Which could make him the sleeper we're trying to find.

STAFFORD: I'll check him out all right!

HUNTER: You do more than that, Stafford. /

128. 3(A)
A/B

You find out if he's changed his toothpaste, whether he has drawn any extra money from the bank, ordered more food or anything else that is different about him. /

129. 1(B)
MCU Stafford.

STAFFORD: Yes. sir.

130. 3(A) A/B Hunter. HUNTER: Keep in close touch. /We're running out of people. I need to know where you all are.

STAFFORD: Yes sir.

HUNTER: That's all. /

131. 1(B) 2s Hunter R. f.g.

STAFFORD: One thing, sir. If I do find he's hiding Richmond....

HUNTER: Yes?

STAFFORD: Well, sir, you know what Richmond is. Can I shoot first? /

132. 3(A) A/B

Let him leave Fr. HUNTER: Only if he's already killed/you. I want him alive.

BUZZER. STAFFORD IS ABOUT TO OPEN HIS MOUTH WITH THE BUZZER SOUNDS. HUNTER SWITCHES ON. /

133. 1(B) A/B

HUNTER: Yes?

LIZ'S VOICE: Mr. Meres is here now, sir. Liz o/v. on Intercom in her office

HUNTER: Send him in.

THEN, TO STAFFORD:

HUNTER: That's all Stafford. /

134. 2(A) MCU Stafford.

Let Meres x him. STAFFORD: Yes sir. Thank you.

STAFFORD AND MERES PASS EACH OTHER AS MERES COME IN, AND STAFFORD EXITS.

135. 1(B) A/B Hunter.

MERES: Who have I drawn out of the goddie bag, sir?

HUNTER GIVES MERES HIS FILE. MERES OPENS IT.

HUNTER: Harris.

136. 2(A) MCU Meres.

MERES: (SKIMS FILE) Is that all we have on this - this Peter Harris?

HUNTER: All.

137. 1(B) A/B

MERES: Hmmm. Frightfully old school tie , sir.

138. 3(A) MCU Hunter.

HUNTER: Be careful. Have your chat with Harris, but don't mention Richmond.

139. 2(A) A/B

MERES: Of course not sir.

140. 3(A) A/B

HUNTER: You never know, you might have drawn the short straw.

141. 1(B) A/B

MERES: I hope so sir.

HUNTER: (PRESSES INTERCOM) Who's next Liz?

LIZ:(O/V) Mr. Callan, sir. Liz. o/v. intercom.

HUNTER: Right. Send him in.

142. 4(H) L.S. Set. o/s Liz.

SC.15. INT. LIZ'S OFFICE (DAY) BOOM B. 3.

CALLAN IS WITH LIZ. MERES COMES OUT OF HUNTER'S OFFICE.

MERES: Hello David.

CALLAN: what is all the fuss about? It's like the rush hour.

BUZZER. BUZZER SOUNDS.

HUNTER:(O/V.) "here is he. Send him in. — Hunter in office o/v on intercom.

LIZ: NODS TO CALLAN.

MERES: (MOVING OFF) Mind the doors.

143. 2(A) (RIGHT) Door opening)
Hunter R. f.g.
Door l. b.g.

CRAB L TO HOLD
HUNTER R. F.G.
Callan l. b.g.

SC. 16. HUNTER'S OFFICE (DAY) BOOM C.1.

CALLAN ENTERS.

HUNTER: Sit down Callan. We got a list of names from the computer.

As Hunter goes R
CRAB L TO
BRING HIM BACK
INTO 2s.

CALLAN: So I gather.

HUNTER: Nine names. Nine people who might, under extreme pre sure, help Richmond to live. /

144. 1(B)
MCU Callan.

CALLAN: All right. Which one do I get? /

145. 2(A)
MCU Hunter.

HUNTER: I don't know. ·erhaps not any of them.

146. 1(B) A/B /

CALLAN: Come on sir - I thought this was urgent.

147. 2(A) A/B /

HUNTER: You know it is.

148. 1(B) A/B /

CALLAN: Then why?

149. 2(A) CU Hunter. HUNTER: Callan / one of the names the computer gave us was yours.

150. 1(B) CU Callan. /

CUT TO:
T/C. SLIDE: GRAMS.
END OF PART ONE. THEME MUSIC.

FADE VISION. FADE SOUND.

CAMERA 1 to POS. B: HUNTER'S OFFICE.
CAMERA 2 to POS. A: "
CAMERA 3 to POS. A: "

CAMERA 4 to POS. J; HARRIS' FLAT. L/ROOM.

BOOM C. to POS. 1: HUNTER'S OFFICE.

On SLIDE: SOUND.

T/C. FADE UP:
SLIDE:
PART TWO. GRAMS. THEME MUSIC.

PART TWO

MIX TO:

150(a). 3(A)
CU Callan
on the move.

SC.17. INT. HUNTER'S OFFICE. DAY.2 BOOM C. 1.

CALLAN WITH SNELL AND HUNTER.

CALLAN: All right. We talked a bit at the safe house. All right. /

151. 2(A)
MCU Snell

SNELL: We have nine hours of tape, Callan. /

152. 1(B)
Group shot.
Hunter centre
f.g.

CALLAN: It was your orders, sir.

HUNTER: I didn't order you to like him.

CALLAN: Liking people's something you can't help - Something I can't help anyway.

HUNTER: We know that only too well. /

153. 2(A)
2s
Callan l. f.g.
Snell R. b.g.

SNELL: The woman Flo, for example -

CALLAN: Richmond killed her.

SNELL: Under orders... /

154. 3(A)
MCU Hunter.

HUNTER: As you would have done. /

155. 2(A)
2s
Callan/Snell.

SNELL: And regretted it afterwards. /

156. 3(A)
MCU Hunter.

HUNTER: He's very like you, Callan. In many ways. /

157. 1(B)
MCU Callan.

CALLAN: I wouldn't help him escape. /

158. 2(A)
MCU Snell.

159. 3(A)
GROUP SHOT.
Callan centre f.g.

Coming to 1 on Shot 160.

SNELL: No - I don't think you would.

CALLAN: Thanks.

HUNTER: But those kind impulses of yours really are a problem, Callan. I wish you would control them.

160. 1(B) MCU Callan.
CALLAN: Look. /If I had wanted to help Richmond get away - I'd have gone to see Peter Harris. /

161. 3(A) CU Hunter.
HUNTER: Who? /

162. 2(A) CU Snell. /

163. 1(B) MCU Callan.
CALLAN: Peter Harris. /

164. 3(A) CU Hunter.
HUNTER: You knew about him before you saw Meres. /

165. 1(B) CU Callan.
CALLAN: What's Meres got to do with it. Yes, I suppose so.

HUNTER: Since when?

CALLAN: Since this morning. I've been going round the paper shops. /

165.(a) 3(A) MCU Hunter.
HUNTER: I take it you had a reason. /

166 1(B) GROUP SHOT.

CALLAN: I don't like taking orders from a computer - even if she does appreciate me.

167. 3(A)
MCU Hunter.

HUNTER: So you - er - went round the papershoos?

168. 2(A)
2s
Callan and Snell.

CALLAN: I went round the paper shops.

SNELL: All of them?

CALLAN: Take it easy, doctor. I'm not ready for you yet. /

169. 1(B)
MCU Callan.

(TO HUNTER) Richmond can't go to his Embassy right? He can't even phone. So if they want to get him out - they've got to tell him. And what's the best way of telling him? One way is to put something in a Russian newspaper ..So I went round the paper shops that sell Russian Papers. There's only seven.

170. 3(A)
A/B

HUNTER: Go on.

171. 1(B)
MCU Callan.

CALLAN: I asked about new subscribers. There sren't any. Just one casual. For a magazine called Krokodile. It took me a while, but I traced him.

172. 3(A)
GROUP SHOT.

HUNTER: Peter Harris?

CALLAN: Peter Harris.

HUNTER: Did you tell Meres?

173. 1(B) MCU Callan.

CALLAN: Why should I tell Meres?

BUZZER. HUNTER: PRESSES INTERCOM BUZZER) Liz.

174. 3(A) A/B

LIZ: (O/S) Yes, sir. — Liz on interco o/v in her office.

HUNTER: Is Mr. Meres still there.

LIZ: Mr. Meres left 15 minutes ago.

HUNTER: Get onto coding. Tell them to get a copy of Krokodile at once - that's a Russian comic paper -

LIZ: (O/S) I know it, sir.

175. 2(A) MCU Hunter.

HUNTER: Everyone seems to know more than I do. Have you a copy of the Harris File?

LIZ: (O/S) Yes, sir.

176. 1(B) GROUP SHOT.

HUNTER: Bring it in, will you? (HE PUSHES BUTTON TO OFF) I think you'd better get after him.

CALLAN: Bust in?

HUNTER: No..not yet. Just watch and report.

CALLAN: It could be rough for Meres.

Incl. Liz entering from doorway.

LIZ ENTERS WITH YELLOW COVERED FILE.

LIZ: The Harris file, sir.

Coming to 3 on Shot 177.

HUNTER: Thank you, Liz.

LIZ: I phoned Coding, sir. They say they'd appreciate more information on what they're looking for.

177. 3(A) CU Hunter.

HUNTER: They're looking for Richmond, Liz. God help us if we don't find him.

TAPE RUN:

CAMERA 1 to POS. D: HARRIS L/ROOM.
CAMERA 2 to POS. B: HARRIS CORRIDOR.
CAMERA 3 to POS. D: HARRIS L/ROOM.
CAMERA 4 to POS. J: HARRIS L/ROOM.

BOOM A. to POS. 1: HARRIS L/ROOM.
BOOM B. to POS. 1:

BOOM D. to POS. 1: HARRIS CORRIDOR.

ARTISTES: RICHMOND
HARRIS
MERES.

NOTE: MERES ENTRANCE INTO HARRIS FLAT IS DIRECT CONTINUITY FROM FILM INSERT. NO. 4.
WARDROBE and MAKE-UP. No props.

RICHMOND EXIT FROM FLAT AT END OF SCENE DIRECT CONTINUITY TO FILM INSERT NO. 5.

SC. 18 . EXT. STREET OUTSIDE
HARRIS' FLAT. MERES ARRIVING.
(DAY 2)

MERES INTO LEFT FRAME. ALONG
STREET IN FRONT OF HARRIS FLAT.
HE TURNS AND GOES UP STEPS
TO FRONT DOOR.

178.	1(D) 2s Harris 1. f.g. Richmond R. b.g. KNOCK.	SC. 18.(A). HARRIS' LIVING ROOM AND DINING AREA. (DAY 2) KNOCK ON DOOR. HARRIS LOOKS TO RICHMOND.	BOOM A. 1. BOOM B. 1.
179.	3(D) MCU Richmond.		
180.	4(J) MCU Harris. SOFA OUT. KNOCK.	RICHMOND: You're not expecting anyone?	
181.	1(D) A/B CRAB L with Harris HOLD RICHMOND R. B.G.	RICHMOND: Let them in. HARRIS:MOVES TO DOOR.	
182.	3(D) MS Richmond See paper b.g. PAN HIM L TO 2s with Harris. SOFA IN KNOCK.	RICHMOND: Wait./(HE PICKS UP PAPERS) Be careful what you say, old boy. RICHMOND GOES TO DOOR OF ROOM OPENING ON TO LIVING ROOM. ALMOST CLOSES DOOR AS KNOCK ON DOOR AGAIN. HARRIS OPENS FRONT DOOR.	
183	2(B) CLOSE 2s Harris, Meres. 3 MOVE TO POS. B. L/ROOM.	SC.19. INT. CORRIDOR (DAY 2) MERES: Peter Harris. HARRIS: I'm afraid I ... MERES: Arthur Dixon.	BOOM D. 1.
184.	3(B) MS Richmond. PAN HIM TO DOORWAY OUT OF L/ROOM (towards balcony Film match)		RECORD ON VTR DAY OR CAMERA DAY. Ad lib conversation from Meres + Harris to cover film clip. EXT. Richmond on balcony outside l/room window.
	TAPE RUN:	CAMERA 1 to POS. C: HARRIS L/ROOM. CAMERA 2 to POS. E: CORRIDOR. CAMERA 3 STAY ON POS. D: L/ROOM. CAMERA 4 to POS. B: HARRIS L/ROOM.	

To be edited in at later date.

SC.20. EXT. HARRIS FLAT. DOOR FROM LIVING ROOM TO BALCONY. (DAY 2)

RICHMOND HIDING FROM MERES ON BALCONY.

185. 2(E)
2s
Meres and
Harris
in corridor.

SC. 21. INT. CORRIDOR. (DAY 2) — BOOM D. 1.

MERES: We were both in Saxton's house. Only you were two years below me. God have I changed all that much.

HARRIS: Good Lord.

MERES: Well, not that I'm here, aren't you going to ask me in?

HARRIS: Dixon - did you say?

PAN R HOLDING
STAIRS F.G.

MERES: Awfully sorry to intrude, but it's something rather important.

FOR A FRACTION HARRIS HESITATES. THEN HE GOES TOWARD L/ROOM DOOR. MERES FOLLOWS.

MERES: Well, well, well. Very nice too.

HARRIS: You said it was important.

MERES: Ah yes. Oh very much so.

186. 1(C)
MS Doorway
See Meres enter

SC. 22. INT. L/ROOM (DAY 2) — BOOM A. 1. BOOM B. 1.

PAN WITH HIM
LET HARRIS GO.

MERES: (cont'd) It looks as if you've done pretty well for yourself. City? /

187. 4(B)
MS Harris.

HARRIS: I - er - freelance. /

188. 1(C)
A/B

MERES: Ah.

HARRIS: What was it you wanted?

189 3(D)
2s
Meres l. f.g.
Harris R. b.g.

MERES: I've been lumbered, old chap. My turn to do the reunion dinner.

HARRIS: I didn't even know there was one.

CRAB R
WITH MERES
TO 2s
with Harris.

MERES: There you are, that proves it. Elsworthy made a complete botch of it. No lists, no names, nothing. Typical of Elmsworthy. This year they're asked me to organize it.

CAMERA 4
MOVE TO POS.
C. L/ROOM.

HARRIS: Oh, I see.

MERES: So when I passed your door, I said to myself I might as well try old Harris. Nothing like the personal touch, is there?

HARRIS: How did you find my address?

MERES: Oh, the old school keeps tabs on people.

HARRIS: Why me?

MERES: If I get everybody in Sacton's house to come, that's a good start. Only £5.50 per head. It'll be a jolly good tuck in.

HARRIS: I don't even know if I'll be free.

190. 4(C)
As Meres comes round back of Harris. HOLD 2s

MERES: Send the old lady to her mother for the evening. Tell her you're having a night with the lads.

P/BACK AND DEPRESS to see Meres l.f.g. Harris R. b.g.

HARRIS: I'm not married.

CRAB L as Meres moves fwd.

MERES: Lucky fellow. But no popsy? No little woman to gladden the home?

HARRIS: I'm on my own.

MERES: Don't you find it a bit big by yourself?

HARRIS: I like plenty of room.

MERES: Anyway, I'll send you details. Now come on - say you're coming.

HARRIS: Perhaps. What do you do these days, Dixon?

MERES: Like always, waiting for the old man to snuff it. Anyway, if you see anybody else from the old school, here's where to get in touch with me about the dinner./ (GIVES CARD TO HARRIS) You can always reach me there.

191. 1(C)
FRONTAL 2s Meres 1 Harris R.

HARRIS: Thanks.

MERES: Can't let the old house down, can we? No, don't bother - see myself out.

Let Meres exit.

NOTE: Wardrobe/ Make-up Meres' exit from this Sc. Direct Cont. to Film Insert No. 6.

TAPE RUN:

CAMERA 1 STAY ON POS. C: L/ROOM.
CAMERA 2
CAMERA 3 to POS. E: (reversed): L/ROOM.
CAMERA 4 to POS. B: L/ROOM.

BOOM A to POS.1
BOOM B to POS. 1. - HARRIS L/ROOM.
BOOM C to POS. 2.

NOTE: RICHMOND ENTRANCE TO L/ROOM DIRECT CONTINUITY FROM FILM INSERT NO. 6. WARDROBE and MAKE-UP.

SC.23. EXT. HARRIS FLAT.
OUTSIDE BALCONY DOOR. (DAY 2)

RICHMOND HIDING ON BALCONY.

SC.24. EXT. STREET OUTSIDE
HARRIS' FLAT. (DAY 2)

CALLAN IN TAXI WATCHES
FLAT.

SC. 25. EXT. FRONT DOOR
OF HARRIS' FLAT. (DAY 2)

MERES COMES OUT OF DOOR -DOWN
STEPS - LOOKS AT TAXI - GOES OUT
FR. R.

SC. 26: EXT. STREET OUTSIDE
HARRIS' FLAT. (DAY 2)

CALLAN IN TAXI.

CALLAN: Call control. Tell them
Mr. Meres is coming out.

LONELY: MCF to control.
Mr. Meres has just left the
flat.

192.	3(E)(REVISED) MCU Richmond coming thru' door.	SC.27/28. HARRIS' LIVING ROOM. (DAY 2)	DUB ON. Taxi starting up and driving off.
	PAN RIGHT TO 2s with Harris.	RICHMOND COMES IN FROM KITCHEN.	BOOM A. 1. BOOM B. 1.
	CRAB R HOLD 2s as Richmond goes to window.	HARRIS: So we've got a gun, have we?	
		RICHMOND: We have..and we can use it.	
		HARRIS: On a chap from my house?	
		RICHMOND: On a chap from security. /	
193.	1(C) MCU Rich(react)		
194.	4(B) MCU Harris He sits.	HARRIS: Him? Nonsense.	
		RICHMOND: His name is Meres. I've met him.	
		HARRIS: Oh my god. That means they're on to me. /	
195.	1(C) MCU Richmond PAN HIM TO 2s with Harris	RICHMOND: Perhaps.	
	DEPRESS TO GET 2s.	HARRIS: That's it then. I can't hide you here any more.	
		RICHMOND: I'll leave tomorrow.	
		HARRIS: You promise that?	
		RICHMOND: Word of a gentleman.	

HARRIS: How did they find out you're here?

PAN L WITH RICHMOND.

RICHMOND: They're not sure. They only suspect. Otherwise Callan would be round with some of his chums.

196. 4(B)
MCU Harris.

HARRIS: Callan?

197. 1(C)
CU Richmond.

RICHMOND: If you pray, Harris, pray you have no dealings with him.

TAPE RUN.			ARTISTES.
	CAMERA 1 to POS. B.	HUNTER'S OFFICE.	CALLAN
	CAMERA 2 to POS. A: -	HUNTER'S OFFICE.	LIZ
	CAMERA 3 to POS. A: -	HUNTER'S OFFICE.	HUNTER
	CAMERA 4 to POS. A: -	LIZ'S OFFICE.	MERES
	BOOM B. to Pos. 3: -	LIZ'S OFFICE.	
	BoOM C. to Pos. 1:	HUNTER'S OFFICE.	

SC.29. LIZ'S OFFICE. (DAY 2) BOOM B. 3.

198. 4(A)
CU Cabinet
LOOSEN TO see Hunter.

HUNTER: Damn it Liz. I can't find a thing. You think he was there?

CRAB L TO LOOSEN TO GROUP O/S LIZ.

MERES: I'm pretty sure of it.

CALLAN: Let's get him then.

HUNTER: Meres might be wrong. We must make sure he was there.

CALLAN: But sir -

199. 1(B)
LS. OVER DESK to doorway.

SC.30(A). HUNTER'S OFFICE. (DAY 2) BOOM C. 1.

CALLAN: I'd like to go straight in -

HUNTER: No Callan./

200. 3(A)
MCU Hunter.

Suggestions - gentlemen.

201. 2(A)
MCU Callan.

202. 1(B)
MCU Meres (react)

203. 2(A)
A/B

		CALLAN: We've got to get Harris out of that flat.
		HUNTER: Yes.
		CALLAN: Have we got a line on his girl friends?
204.	3(A) 2s Meres l. f.g. Callan R. b.g.	MERES: Some of them. He's quite a busy lad.
		CALLAN: Has he got one that can use a bit of money?
		MERES: My dear fellow - they all can.
205.	2(A) MCU Hunter.	HUNTER: Pick me the greediest....
206.	1(B) MCU Meres.	
	TAPE RUN: CAMERA 1 REPOS FOR NEXT SHOT.	
207.	1(B) MCU CALLAN.	

TAPE RUN:

CAMERA 1 to POS. J: CAROLINE'S FLAT.
CAMERA 2 to POS. F: HARRIS L/ROOM
CAMERA 3 to POS. K: HARRIS L/ROOM
CAMERA 4 to POS. K: HARRIS L/ROOM.

BOOM A. to Pos. 3 - CAROLINE'S FLAT.
BOOM B. to Pos. 1 - HARRIS L/ROOM.

ARTISTES:
CAROLINE
CALLAN
MERES
HARRIS
RICHMOND.

		SC. 31. INT. CAROLINE'S FLAT. (DAY 2) BOOM A. 3.
208.	4(K) CU Caroline P/BACK TO see phone and Meres R. b.g.	CROSS CUT WITH:
		SC. 32. INT. HARRIS LIVING ROOM (DAY 2) BOOM B.1.
		CAROLINE: (ON PHONE) Darling - I'm sorry - truly I am. But the doctor is certain.
209.	3(K) MCU Callan.	

210.	4(K) A/B 2s Caroline, Meres.	INTERCUT HARRIS'S FLAT. HARRIS AT PHONE, WATCHED BY RICHMOND. HARRIS: I'm sorry to hear that, Caroline. CAROLINE: You should be....I'm preggers, darling. You're going to be a daddy. You have to face it. /	SOUND NOTE. Hear dial. of person out of vision thru' receiver for scene.
211.	2(F) CLOSE 2s Harris, Richmond.	HARRIS: You - you're sure? CAROLINE: Believe me darling, I wish I wasn't....I think we ought to talk about this, sweetness. HARRIS: Yes of course, but - /	
212.	4(K) A/B 2s Caroline, Meres.	CAROLINE: I could come over today if you like. Or would you rather come to me? HARRIS: Hold on a minute. There's somebody at the door. /	
213.	2(F) A/B 2s Harris, Richmond.	HE COVERS MOUTHPIECE OF PHONE. HARRIS: You heard? RICHMOND: Get rid of her. HARRIS: It isn't that easy. RICHMOND: Tell her you'll see her tomorrow. HARRIS PICKS UP PHONE.	

214.	4(K) A/B 2s Caroline, Meres.	HARRIS: Look darling. / Something's come up - rather urgent. Come and see me tomorrow. I'll be home all day.
	PULL BACK WITH HER TO COFFEE TABLE. LOSE MERES.	HE HANGS UP.
		NOTE. End of cross cutting Sequence.
215.	3(K) 2s Callan l. b.g. Caroline R. f.g.	SC.33. INT. CAROLINE'S FLAT. (DAY 2). BOOM A. 3.
		CAROLINE: Tomorrow, he says. Any good?
		CALLAN: No. /
216.	4(K) MCU Meres.	MERES: Ring him back, sweetness. Tell him it has to be today. His place or yours. /
217.	3(K) FRONTAL MCU Caroline She sits. DEPRESS TO BRING Meres into Fr. R. b.g.	CAROLINE: I don't get it. What do you want him for anyway?
	HOLD HIM AND BRING HIM TO SOFA TO 3s with Caroline and Callan.	MERES: We told you....It's a jolly jape on an old chum.
		CAROLINE: I don't think.
		CALLAN GIVES HER WAD OF NOTES. MERES PICKS UP PHONE AND HANDS IT TO CAROLINE.
		MERES: Talk to him, sweetness. Tell him you've had an offer for your life-story from a newspaper.
		CAROLINE: I wish I had.

CALLAN: Don't rush it darling. It'll come.

218. 2(F)
CU Harris.

SC. 34. INT. HARRIS'S FLAT. (DAY 2) BOOM B.1.

X CUT TELEPHONE CONVERSATION.

SOUND NOTE. Hear conversation on other end of phone through receiver. for scene.

SC. 35. INT. CAROLINE'S FLAT. (DAY 2).

HARRIS AT PHONE. RICHMOND NEAR.

HARRIS: My dear I do understand that - Honestly.

INTERCUT WITH CAROLINE ON THE PHONE.

CAROLINE: You'd better understand this as well. You've got to help me. BOOM A. 3.

HARRIS: I've told you I'll see you tomorrow.

CAROLINE: I'm not interested in tomorrow. / I want to see you today. Now, Otherwise.....

219. 3(K)
MCU Caroline.

HARRIS: Otherwise -- what?

CAROLINE: I hate sounding old fashioned, but otherwise I'll tell my father ...... And he can get very nasty....... /

220. 2(F)
2s
Harris, Richmond.

HARRIS LOOKS AT RICHMOND

CAROLINE: ---- You'd better see me, sweetness -- and have your cheque book

221. 4(K) GROUP SHOT Callan l. f.g. Neres R. b.g. — handy -- Unless you'd care to marry me... I look rather fetching in white...

222. 2(F) A/B — HARRIS TURNS TO RICHMOND.

RICHMOND: Go to her flat.

HARRIS: (INTO PHONE) All right... I'm on my way.

CAROLINE: I'll give you an hour. After that I'll come to you. Goodbye.

223. 4(K) CU Caroline.

SHE HANGS UP AND LOOKS AT MERES.

CAROLINE: Well?

224. 1(J) MCU Meres.

MERES: You're doing splendidly. You nearly had me convinced.

225. 4(K) A/B

CAROLINE: Thanks.....you know Peter's rather a dish, really. You won't hurt him, will you?

226. 3(K) MCU Callan.

CALLAN: No love. I just want to stand him a couple of drinks.

TAPE RUN:
CAMERA 1 to POS. B: HUNTER'S OFFICE.
CAMERA 2 to POS. B: HARRIS' CORRIDOR.
CAMERA 3 to POS. A: HUNTER'S OFFICE.
CAMERA 4 to POS. L: HUNTER'S OFFICE.

BOOM C. to Pos. 1 - HUNTER'S OFFICE.
BOOM C. to Pos. 3 - HARRIS CORRIDOR.

ARTISTES:
Liz.
Hunter

---

227. 4(L)
L.S. INTO LIZ' OFFICE.

SC.36: HUNTER'S OFFICE (DAY 2) BOOM C. 1.

P/BACK WITH HER LET HER COME INTO MCU

HUNTER AT DESK. LIZ ENTERS FROM HER OFFICE.

PAN HER R AS SHE CRABS L

to 2s with Hunter.

LIZ: I've just got the report from coding on the Krokodile magazine sir.

HUNTER: Let's have it.

LIZ: It's in shorthand sir. You did say it was 'Most Urgent'.

HUNTER: What does it say?

LIZ: X3/ChK. From Coding to Hunter, one copy to follow by safe hand; We can find no evidence of code in this magazine.

HUNTER: Damn.

LIZ: We would however, draw your attention to the following.

LIZ LOOKS UP.

LIZ: Then they quote a joke, sir. .... About an excise man who believes in spirits because he works in a vodka factory.

HUNTER: Go on.

228. 1(B) (As she sits)
MCU Liz.

LIZ: (READS) Awful as Russian jokes are, the awfulness of this one is beyond belief. We are also of the opinion that it was inserted after the rest of the magazine had been compiled. /

229. 4(L)
MCU Hunter

1 POS. J.
CAROLINE.
FLAT

This is inferential because of size of type-faces, used only for this joke. Next time send us a 'Playboy' instead / or better still,

230. 1(B)
A/B

a bunny. Message ends.

231. 4(L)
A/B

HUNTER: Get me a translation and photostat of that joke, will you?

LIZ: Yes, sir.

232. 3(A)
O/S Hunter to
Liz.

HUNTER: Tell Coding

.... if they're right I'll send them the Playmate of the Month.

Let her go.

233. 4(L)
MS Set
Desk and
Hunter.

3 POS. L
CAROLINE'S
FLAT.

234. 3(L)
MS DOOR.

4 POS. M.
CAROLINE'S
FLAT.

Coming to 4 on Shot 235.

SC. 38. CAROLINE'S FLAT.(DAY 2) BOOM A. 3.

BUZZER. CAROLINE WITH CALLAN AND MERES. BUZZER OF FRONT DOOR SOUNDS. CAROLINE RISES.

235. 4(M)
L.S. GROUP.

PAN MERES R CRABBING L TO HOLD OTHERS. See Callan exit.

MERES: No, no, no. Wait. Wait. (HE MOVES TO ADJOINING ROOM)

CALLAN: O.K.

PAN L WITH CAROLINE to doorway and 2 shot with Harris.

CAROLINE: (GOES TO OPEN DOOR TO HARIS) Darling...come in.

236. 3(L)
MCU Harris
PAN HIM L.

SHE AND HARRIS ENTER L/ROOM.

237. 4(M)
MCU Callan
Caroline.

PAN HER L.

238. 3(L)
PUSHED INTO HALLWAY.

CAROLINE: Darling - you are going to be nice, aren't you?

2s Harris l.
Caroline R.
PUSH IN TO HARRIS AS HE SITS.

HARRIS: Nice.
.... How much?

239. 4(M) (LEFT OF K)
GROUP SHOT
Callan c. b.g.

CALLAN: Five hundred.

HARRIS: For what? Who the bloody hell are you?

CALLAN: Four's as low as we go.

		HARRIS: Oh, come on. You must be joking. This is blackmail.
		CALLAN: That's right.
		HARRIS: How do I know the child's mine? How do I know there is a child?
	P/BACK to M. 2s Callan, Harris.	
		CALLAN: Just keep watching her, son.
240.	1(J) MCU Caroline.	CALLAN: Sit down and have a drink.
241.	4(M) A/B But L.A. See bedroom door R. b.g. See Meres out. ZOOM OUT TO GROUP SHOT.	(HE POURS TWO DRINKS. OFFERS ONE TO HARRIS) Now, son, let's be reasonable about this. Caroline's in trouble. And you can help her. We don't want to be greedy, do we darling?
242.	3(L) MCU Callan.	CALLAN: Do we darling?
243.	1(J) MCU Caroline.	CAROLINE: No...no, of course not.
244.	4(M) CU OF KNOCK OUT DROPS BUSINESS.	HARRIS: You - you - (HE PASSES OUT)
	ZOOM OUT Let Callan into Fr. L.	CALLAN: Alright. Let's go. You've had your money. Keep your trap shut.
	CRAB R TO 3s.	

TAPE RUN:

CAMERA 1 to POS. K: HARRIS CORRIDOR.
CAMERA 2 to POS. B: HARRIS CORRIDOR.
CAMERA 3 to POS. E: DINING ROOM.
CAMERA 4 to POS. J: LIVING ROOM.

BOOM D. to Pos. 1.
BOOM B. to Pos. 1. - HARRIS FLAT.
FISH POLE 2.

ARTISTES:
HARRIS
CALLAN
MERES

SC. 39. EXT. STREET OUTSIDE HARRIS FLAT.
(DAY 2)

TAXI DRIVES UP. MERES AND CALLAN GET OUT, SUPPORTING HARRIS.

SC. 40. INT. HARRIS'S FLAT.

RICHMOND WATCHES STREET.

SC. 41. EXT. STREET OUTSIDE HARRIS' FLAT.

CALLAN AND MERES DRAG HARRIS UP THE FRONT STEPS TO HIS FLAT AND GO IN.

245. 2(B)
L.S. Hallway.
SC. 42: INT. HARRIS CORRIDOR.(DAY 2) BOOM D.1.
BOOM B. 1.
FISH POLE 2.

246. 1(K)
MS Meres on
stairs.

PAN R TO
3s

247. 4(J) (as they enter)
2s shot
doorway.

Let Callan to
TRACK THRU
DOOR
2 POS. F.
/KITCHEN. /

PAN MERES.

248. 2(F)
L.S. Kitchen.
SC. 43. INT. KITCHEN. (DAY 2)

249. 3(E)
MS Meres
as he
re-enters.
SC. 44: INT. HARRIS L/ROOM (DAY 2)

TAPE RUN:

CAMERA 2 to POS. C. - LIVING ROOM.
CAMERA 3 to POS. E. - LIVING ROOM.
CAMERA 4 to POS. G. - HUNTER'S OFFICE.

BOOM B. to Pos. 1 - LIVING ROOM.
BOOM C. to Pos. L - HUNTER'S OFFICE.

ARTISTES:
CALLAN
MERES
HARRIS.

ON FILM INSERT NO. 7(A)
To be edited in at
later date.

S.O.F.

SC. 45: EXT. HARRIS BALCONY/
WINDOW LEDGE. (DAY 2)

RICHMOND ON WINDOW LEDGE.

MERES COMES OUT - LOOKS ROUND

GUN IN HAND - GOES BACK INSIDE.

250. 2(C)(BACK)
MCU Meres thru' bookcase.

LIGHTS GO TO EVENING DURING THIS SCENE.

SC. 46: HARRIS LIVING ROOM(DAY 2)
X CUT
SC.46A: HUNTER'S OFFICE (DAY 2)

BOOM B.1.
BOOM C. 1.(Hunter

PAN HIM L to meet Callan

MERES: Not a bloody thing.

PAN HIM R AND PULL BACK TO PHONE WITH CALLAN.

CALLAN SIGHS. REACHES FOR PHONE. DIALS, AS MERES LEAVES. AS CALLAN TALKS MERES DRAGS HARRIS IN.

CALLAN: Let me speak to Charlie, please.

HUNTER: (V/O) Charlie here.

Hunter v/o. in his office.

CALLAN: We've missed him.

251. 4(G)(HUNTER'S OFFICE)
CU Hunter.

HUNTER: I thought so. We'd better try their vodka factory.

CALLAN: Sir?

HUNTER: A bonded warehouse, Callan. Down by the docks - Wapping. East Stratford Lane.

252. 2(C)
MCU Callan.

used by their mission -- and there's a Russian ship making delivery tonight.

253. 4(G)(HUNTER'S OFFICE)
CU Hunter.

CALLAN: You think Richmond will leave with the empties?

254. 3(E)
2s
Callan R. f.g.
Meres l. b.g.

HUNTER: That's why I want you over there.

CALLAN: Bit of a long shot, isn't it, sir?

Meres close 2s
TIGHTEN.

HUNTER: No, it's not. There was a message in Krokodile. Told him to go there. Apart from that we've drawn a blank everywhere else.

255. 4(G) (H. OFFICE)
CU Hunter

CALLAN: What was that, sir?

HUNTER: The other names have produced nothing.

CALLAN: Do I take Meres with me?

HUNTER: No -- Meres has to stay there -- just in case.

CALLAN: You're to stay here. How about Stafford?

HUNTER: Not back yet - I just haven't got anyone to spare.

256. 3(E) /
A/B 2s
Callan, Meres.

London airport is sealed. Every Embassy car is pin-pointed. The Highgate Mission is blanketed by surviellance. But I'll send you help as soon as I can.

257. 4(G) /
CU Hunter.

Good luck, David.

258. 3(E) /
2s a/b

PUSH IN MCU
TIGHT ON CALLAN.

CALLAN: Good luck. I'll bloody need it.

T/C. CUT TO: SLIDE. GRAMS.
END OF PART TWO.

FADE VISION. FADE SOUND.

CAMERA 1 to POS. K. - HARRIS HALL.
CAMERA 3 to POS. B. - HARRIS L/ROOM.

CAMERA 4 to POS. A. - HARRIS L/ROOM.
CAMERA 5 to POS. C. - HARRIS L/ROOM - ON LOW ANGLE DOLLY.

CAMERA 2 to S/B ON HARRIS L/ROOM.

BOOM B. to Pos. 1: HARRIS L/ROOM.

VISION:			SOUND.
T/C.	FADE UP: SLIDE: PART THREE.		GRAMS. THEME MUSIC.
		PART THREE:	
259.	5(C) (ON LOW ANGLE DOLLY) L.A. CU Meres pouring water.		
260.	3(B) (As Meres throws) CU Harris.	SC. 47. INT. HARRIS'S L/ROOM (NIGHT)(2).	BOOM B.1.
		MERES, HOLDING A WATER-JUG.	
		MERES: Feeling better?	
261.	5(C) MS Meres as he stands. LOOSEN AND CRAB R to see action with Harris.	HARRIS GROANS, TURNS AWAY, MERES EMPTIES MORE WATER OVER HIM.	
		HARRIS: Oooh	
		MERES: Oh good. You are feeling better. Now tell me about Richmond.	
262.	3(B) 2s Meres R. f.g. Harris l. b.g.	HARRIS: How the hell did you get here?	
		MERES: I helped carry you in.	
		HARRIS: I was with Caroline. She had a chap with her - some sort of crook.... Blackmail. (HE GROANS) Oh God, my head.	

263.	5(C) MCU Meres.	MERES: I shouldn't let it bother you. Tell me about Richmond. Where is he?
264.	3(B) MCU Harris.	HARRIS: I don't know any Richmond. MERES: We're going to pick him up, you know. HARRIS: We?
265.	5(C) A/B	MERES: The people I work for. When we get him he'll talk. He'll shop you.
266.	3(B) 2s Harris, Meres.	HARRIS: You said you were Dixon.
267.	5(C) A/B	MERES: Tell me about Richmond.
268.	3(B) MCU Harris.	HARRIS: For the last time - I don't know any Richmond.
269.	5(C) A/B As he stands CRAB R to 2s with Harris.	MERES: Last time? We've hardly started old boy. You know when I was at school - I was an absolute stinker. And I haven't changed a bit.

TAPE RUN:

To be edited in at later date.

SC.48. EXT. WAREHOUSE (NIGHT 2)

LONELY AND CALLAN ARRIVE IN TAXI.

SC. 49. INT. CAB.

CALLAN DRAWS GUN, CHECKS IT, PUTS IT BACK.

CALLAN: You stay here.

LONELY: You going to be long?

CALLAN: I hope not.

HE LOOKS AROUND.

CALLAN: Where's the others then?
.... Get on to control.

LONELY SWITCHES ON UCF AS CALLAN GETS OUT.

LONELY: MCF to control.....Come in please.

HUNTER: (OS) Control answering.

CALLAN LEANS INTO CAB.

CALLAN: Where's my reinforcements then?

HUNTER: (OS) Sorry about that, Callan.
I'm still short handed.

CALLAN: When are they due back?

HUNTER: (OS) Can't wait I'm afraid...
There's a lorry from the Russian ship
on it's way.

CALLAN: So all I've got to do is pick him up myself?

HUNTER: (OS) The others won't be long. Just make sure he doesn't leave.

CALLAN: Oh sure. It's a piece of cake.

HE SWITCHES OFF, TURNS TO LONELY.

CALLAN: There's a lorry coming. I don't want it to leave.

LONELY: I don't get you, Mr. Callan.

CALLAN: I want you to stop it.

LONELY: What with?

CALLAN: Your cab, son. Block it.

LONELY: But Mr. Callan - suppose they damage it?

CALLAN: Uncle will buy you a new one.

LONELY: You're joking.

CALLAN: Not tonight. There aren't any jokes tonight.

LONELY LOOKS AT CALLAN.

LONELY: Mr. Callan - you're not scared, are you?

CALLAN: No, son. I'm terrified.

CALLAN: Come on.

SC. 50. INT. SECURITY POST. NIGHT.

CALLAN AND LONELY ENTER. CALLAN SHOWS SECURITY SERGEANT HIS PASS.

SERGEANT: Oh yes, sir. We were warned you gentlemen were coming.

CALLAN: Good. My - er - colleague here will handle the lorry.

SERGEANT: (TO LONELY) Very good, sir. If there's anything you want, just let us know.

C.S. LONELY. THE WORDS ARE LIKE NECTAR.

CALLAN: (GENTLY) Off you go, old son.

LONELY: Good luck, Mr. Callan. (TO SERGEANT) Where's the Diplomatic Section?

HE LEAVES.

SERGEANT: The spirit bay's through the main door, sir. I'll take you over there.

SC. 51. EXT. WAREHOUSE. NIGHT.

SERGEANT WITH CALLAN. SERGEANT APPROACHES DOOR.

SERGEANT: Locked.....I thought so, sir. You got here first.

HE GOES TO OPEN DOOR.

CALLAN: Wait. Give me your torch.

SERGEANT HANDS OVER TORCH. CALLAN SHINES IT ON WINDOW NEAR DOOR. THE WIRE NETTING OVER THE WINDOW IS CUT, AS ARE THE ALARM LEADS.

SERGEANT: But - but that's impossible.... There's a dog in there.

CALLAN: Open the door, quietly - and stay out of sight.

SERGEANT OPENS THE DOOR.

SC. 52. INT. WAREHOUSE. NIGHT

A VAST OPEN SPACE, PILED WITH BOTTLES, CASES, CRATES OF SPIRITS. IT SEEMS COMPLETELY EMPTY.

SC. 53. EXT. WAREHOUSE. NIGHT.

SERGEANT: The vodka's over on the right, sir.

SC. 54. INT. WAREHOUSE. NIGHT.

SHOT OF CRATES AND BOTTLES WITH RUSSIAN LABELS.

CALLAN: Call the dog.

SC. 55. EXT. WAREHOUSE. NIGHT.

THE SERGEANT WHISTLES ONCE, THEN AGAIN AND AGAIN.

Ext.
SC. 56. EXT. WAREHOUSE. NIGHT.

CALLAN: He's in there now...when the others come, send them here quick.

SERGEANT: Yes, sir.

CALLAN: Wait till I go in, then lock the door and stay out of sight.

SERGEANT: Very good, sir.

HE LEAVES. CALLAN DRAWS GUN, LOOKS AT HIS HAND. IT IS SHAKING. HE LOOKS BACK.

CALLAN HESITATES, THEN BRACES HIMSELF, DIVES INTO THE WAREHOUSE, SCRAMBLES QUICK AND QUIET, TO THE COVER OF A PILE OF CRATES, THEN LOOKS ABOUT HIM. THERE IS NOTHING BUT LIQUOR - AND SILENCE.

CALLAN: (SHOUTS) Richmond!

HE ROLLS QUICKLY TO ANOTHER HIDING PLACE. THE SOUND ECHOES LOUDLY. NO ANSWER.

CALLAN: (SHOUTS) Richmond!

AGAIN HE MOVES OVER.

CALLAN: You haven't got a chance....I mean it.

HE IS NOW UNDER THE COVER OF A PILE OF CRATES.

CALLAN: We're on to you. You can't get out.

NO ANSWER.

CALLAN: Give up, old son. At least you'll live -

CALLAN: Suit yourself...But you'll never get on that lorry.

270. 4(A)
MS Harris.

SC.57. HARRIS' L/ROOM (NIGHT 2). BOOM B. 1.

PUSH IN AS
HE GOES FOR
CIGARETTE.

271. 5(C) (LEFT)
L.S. L.S.
Meres R. b.g.
Harris l. f.g.

PAN L
to 2s.

MERES: I told you I was a rotter.

HARRIS: COVERS HIS FACE.

MERES: Peter old boy - have you told me everything?

HARRIS: NODS

MERES: You wouldn't lie to me, would you now?

HARRIS: You bastard.

MERES: HITS HIM.

KNOCK.

Now you've started me off again. Lucky again. Saved by the bell.

PAN UP AND
WITH MERES
TO DOORWAY.

272. 1(K) (under 2's cable.
2s
Hunter and
Stafford.

SC. 58. HARRIS'
CORRIDOR TO LIVING ROOM. (NIGHT 2) BOOM D. 1.

MERES OPENS DOOR AND THRUSTS GUN INTO HUNTER'S FACE.

HUNTER: Put that thing down, Meres. Has he talked?

273. 3(M)
L.S. Hall.

MERES: Copiously. In here sir. It was money. He -

274 5(C)
Group shot
Harris L. f.g.

Coming to end of scene.

SC. 58A: HARRIS L/ROOM (NIGHT) BOOM B. 1.

HOLD THEM TO DOOR

HUNTER: Tell me in the car. Callan needs help. You and I had better go.

MERES: What about Harris?

P/BACK WITH STAFFORD.

HUNTER: Stafford will keep an eye on him.

MERES: You'll find he's quite housetrained.

275. 4(J) ____________________/

MCU Harris.

END OF SCENE.

(END OF VTR RECORDING)

SC. 59. INT. WAREHOUSE. NIGHT

CALLAN CROUCHES, ALERT, FRIGHTENED.

RICHMOND: (OS) Callan.

CALLAN EASES DEEPER INTO COVER, SEEKING THE SOURCE OF THE SOUND, BUT THE ECHO DISTORTS IT.

RICHMOND: Callan - can you hear me?

CALLAN AGAIN CANNOT TRACE SOUND.

CALLAN: I'm listening.

RICHMOND: I won't go back to your people. You know what they'd do to me.

CALLAN: Yeah....What your people did to me.

RICHMOND: We both know what it's like. (BEAT) We can't take it twice, Callan.... It's better to die.

CALLAN: They won't let you die, Richmond. You're too important.

RICHMOND: I could kill myself.

CALLAN: Nobody's stopping you.

RICHMOND: Life is very sweet, Callan.

CALLAN: Even now?

RICHMOND: Even now.

AS THEY SPEAK, CAMERA PANS TO SHOW RICHMOND BY A WINDOW. HE IS VERY CAREFULLY EASING AWAY WIRE MESH FROM IT.

CALLAN: Try asking for asylum then.

RICHMOND: I did - don't you remember? I tricked you once. You won't trust me again.

HE PULLS AT THE WIRE MESH. IT MAKES A RENDING SOUND. CALLAN SWITCHES ON TORCH, FIRES AT WINDOW, SWITCHES OFF TORCH AS RICHMOND FIRES BACK. THE SHOT IS VERY CLOSE.

RICHMOND: I could have killed you then.

CALLAN: Why didn't you?

RICHMOND: I want to make a deal. (BEAT) Callan?

CALLAN: I'm still here.

RICHMOND: You and I - we're getting old for this game. We're tired. We've had enough.

CALLAN: Speak for yourself, colonel.

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RICHMOND: Corporals get tired, too. Admit it, Callan. We've done enough for our masters, you and I. It's time we had some rest.

CALLAN: Chance is a fine thing.

RICHMOND: I can give you that chance... I have money. Enough money for two people to start a business....We could go freelance, Callan. Be our own bosses...What do you say, Callan?

C.S. CALLAN.

RICHMOND: I'm not lying to you, Callan. We could do this....Well?

CALLAN: I'm sorry, Richmond.

CALLAN MOVES TO NEW COVER.

RICHMOND: I'm sorry too. (BEAT) I mean it, Callan.

RICHMOND FIRES AT THE PLACE WHERE CALLAN WAS HIDDEN. THERE IS THE SOUND OF SPLINTERING WOOD AND SMASHING GLASS.

RICHMOND DROPS FLAT AS CALLAN FIRES BACK IN REPLY. CALLAN STRAINS TO HEAR SOUND OF RICHMOND MOVING, BUT THERE IS ONLY SILENCE. CAREFULLY CALLAN REACHES OUT TO PULL A BOTTLE FROM A RACK, THEN LOBS IT AWAY FROM HIM. THE BOTTLE SHATTERS ON THE FLOOR. CALLAN WAITS FOR RICHMOND TO FIRE.

RICHMOND: You'll have to do better than that, Callan.

CALLAN CRAWLS AWAY BY A BOTTLE-RACK. HIS FOOT JUST TOUCHES THE RACK - A SLIGHT NOISE. RICHMOND BLAZES AWAY AT THE SOUND. BOTTLES SHATTER ABOVE HIM, DRENCHING HIM IN LIQUOR AS HE ROLLS FOR COVER.

BEHIND A BARRICADE OF BOXES, CALLAN WIPES LIQUOR FROM HIS FACE, THEN RELOADS.

RICHMOND: My offer's still open, Callan.

CALLAN FIRES AT THE VOICE. THE BULLET RICOCHETS AWAY.

CALLAN: You made it too late.

BIZ WITH FORK LIFT TRUCK (PROP)

RICHMOND MOVES TOWARDS CALLAN, STEPS ON BROKEN GLASS, LEAPS ASIDE. CALLAN HEARS THE NOISE, SHINES TORCH AND FIRES, AT ONCE, RICHMOND REPLIES.

RICHMOND: You must be more careful, Callan.

SILENCE, THEN FROM A DISTANCE, THE SOUND OF A HEAVY LORRY COMING NEARER.

RICHMOND: That sounds like my lorry. I'm afraid I shall have to leave you.

CALLAN: There's only one way out, Richmond - past me.

RICHMOND: Do you really think you can stop, me, David?

SC. 60. EXT. WAREHOUSE. NIGHT.

A HEAVY LORRY DRIVES UP, PAST LONELY'S TAXI.

SC. 61. INT. TAXI. NIGHT.

LONELY, TERRIFIED, WATCHES LORRY. FROM HIS POV:

DRIVER OF LORRY HAULS ON BRAKE.

SC. 62. INT. WAREHOUSE. NIGHT.

SOUND OF LORRY'S ENGINE VERY NEAR. CALLAN BLASTS AWAY A BURST OF FIRE, THEN ROLLS TO COVER AS RICHMOND REPLIES.

SC. 63. EXT. WAREHOUSE. NIGHT.

Hears shots
Revs up
lorry.

DRIVER HEARS SHOTS OFF IN WAREHOUSE.

SC. 64. INT. TAXI. NIGHT.

C.S. LONELY AGHAST. FROM HIS POV.

LORRY MOVING AWAY.

LONELY: Oh Gawd.

HE REVS UP, DRIVES STRAIGHT AT LORRY - CRASH.

SC. 65. INT. WAREHOUSE. NIGHT.

SOUND OF CRASH.

CALLAN: Hard luck, old son. You just lost your transport.

RICHMOND: Then I shall have to walk.

AS HE SPEAKS, SHOT OF RICHMOND NEAR PILE OF CRATES ONE ON TOP OF THE OTHER. HE BEGINS TO CLIMB SILENTLY UP THE CRATES.

SC. 66. EXT. WAREHOUSE. NIGHT

LONELY GETS OUT OF CAB,

LONELY: Mr. Callan....Mr. Callan!

TURNS AND RUNS TO WAREHOUSE, SEES OPEN WINDOW AND LEAPS FOR IT.

SC. 67. INT. WAREHOUSE. NIGHT.

SQUEAL OF BRAKES AS HUNTER'S CAR ARRIVES. RICHMOND ON TOP OF PILE OF CRATES. CALLAN IS BELOW HIM. RICHMOND AIMS AT HIM CAREFULLY.

SOUND AT WINDOW.

RICHMOND WHIRLS. LONELY IS COMING IN THROUGH THE WINDOW. RICHMOND HESITATES FOR JUST A SECOND.
EVEN HE CAN'T KILL LONELY. BUT CALLAN FIRES AT RICHMOND, WHO FALLS FROM THE PILE OF CRATES. HIS GUN DROPS FROM HIS HAND. CALLAN PICKS IT UP, GOES TO RICHMOND.

SEEN FROM LONELY'S POV:

RICHMOND: You - didn't kill me.

CALLAN: I didn't want to.

RICHMOND: You were lucky, David. Please - don't be cruel as well.

CALLAN: What -

WAREHOUSE DOOR OPENS.

MERES: (OS) Have you got him, David?

CALLAN: Yes....He's here.

HUNTER: (OS) Alive? (BEAT) Is he alive, Callan?

C.S. RICHMOND.

RICHMOND: Please, David. Don't let him give me to Snell. Please....

CALLAN RAISES HIS GUN, FIRES: KILLS RICHMOND.

CALLAN: No, Hunter. He isn't alive.

HUNTER HURRIES TOWARDS HIM. AS HE DOES SO, LONELY'S HEAD APPEARS ABOVE CRATES.

LONELY: Mr. Callan!

CALLAN GOES TO LONELY.

CALLAN: Take it easy, old son.

LONELY: We finished him, eh?

CALLAN PUSHES LONELY BACK TO REST,

LONELY: All the same - I reckon I saved your life.

CALLAN: I reckon you did.

HUNTER: Callan -

CALLAN: Fancy a drink?

LONELY: Can you get one?

CALLAN: The place is full of it, son.
I'm afraid they've only got vodka.

LONELY: That'll do fine.

CALLAN REACHES OUT FOR A BOTTLE, UNSCREWS CAP, GIVES IT TO LONELY. HE TAKES A SWALLOW, GASPS.

LONELY: Blimey....Cheers.
HE DRINKS

LONELY: You know what I think - I think we're even. I don't owe you nothing anymore.

CALLAN WINCES.

CALLAN: That's right.

LONELY DRINKS.

LONELY: But you're still my mate, Mr. Callan. You're the only mate I got.

CALLAN: Thanks, old son.

HE GETS UP, WALKS AWAY. HUNTER FOLLOWS. THEY LOOK AT RICHMOND.

HUNTER: You deliberately shot him.

NO ANSWER.

HUNTER: You knew I wanted him alive.

NO ANSWER.

HUNTER: For God's sake man - why did you do it?

CALLAN: Because he asked me to.

HUNTER: I'll break you for this, Callan.

CALLAN: You're too late, Hunter. I'm already broken.

HE TOSSES HIS GUN DOWN BY RICHMOND, THEN TURNS, WALKS AWAY TO DOOR OF WAREHOUSE.

T/C. SUPER END CREDITS OVER L.S. OF CALLAN WALKING WAY INTO DISTANCE OUT OF WAREHOUSE. GRAMS.

END CREDIT SEQUENCE VERSION NO. 1.

and.

T/C. SUPER END CREDITS OVER BRICK WALL CAPTION ON FLOOR CAMERA.

END CREDIT SEQUENCE VERSION NO. 2.

Item 1:	Callan ....EDWARD WOODWARD.	GRAMS. THEME.
Item 2:	Richmond ......T.P. McKENNA Lonely ....RUSSELL HUNTER	
Item 3:	Hunter ....WILLIAM SQUIRE Meres ....ANTHONY VALENTINE	
Item 4:	Bishop ....GEOFFREY CHATER Snell ....CLIFFORD ROSE	
Item 5 :	Routledge .....PETER SALLIS Stafford ......PAUL WILLIAMSON	
Item 6 :	Harris ....ROBIN ELLIS Caroline ......BELINDA CARROLL	
Item 7 :	Liz ....LISA LANGDON Mrs. Glover ...GWEN NELSON	
Item 8 :	Deane ....STEPHEN WHITTAKER Security Man ...WALLY THOMAS.	
Item 9 :	Callan written and created by JAMES MITCHELL.	
Item 10:	Story Editor GEORGE MARKSTEIN	
Item 11:	Designed by BILL PALMER	
Item 12:	Directed and Produced by REGINALD COLLIN	
Item 13:	STANDARD "THAMES" COLOUR PRODUCTION SLIDE:	

FADE SOUND AND VISION.